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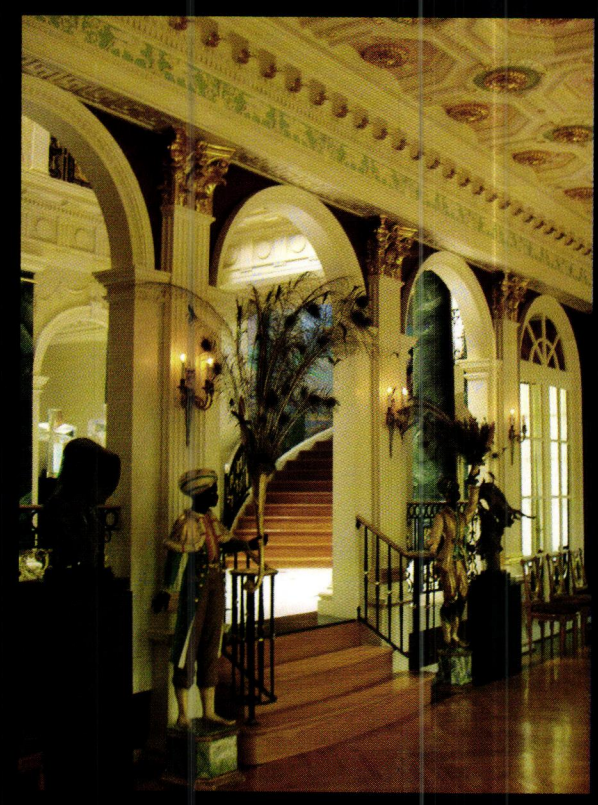
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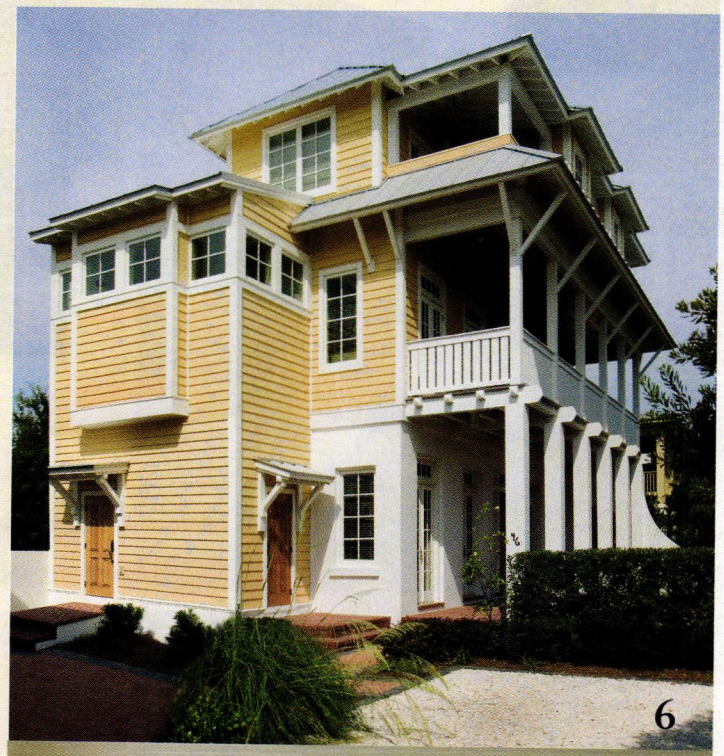
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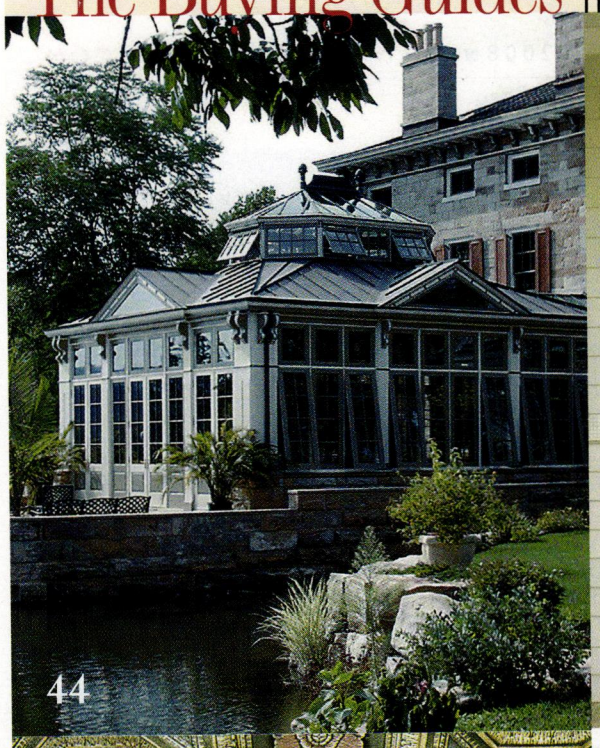


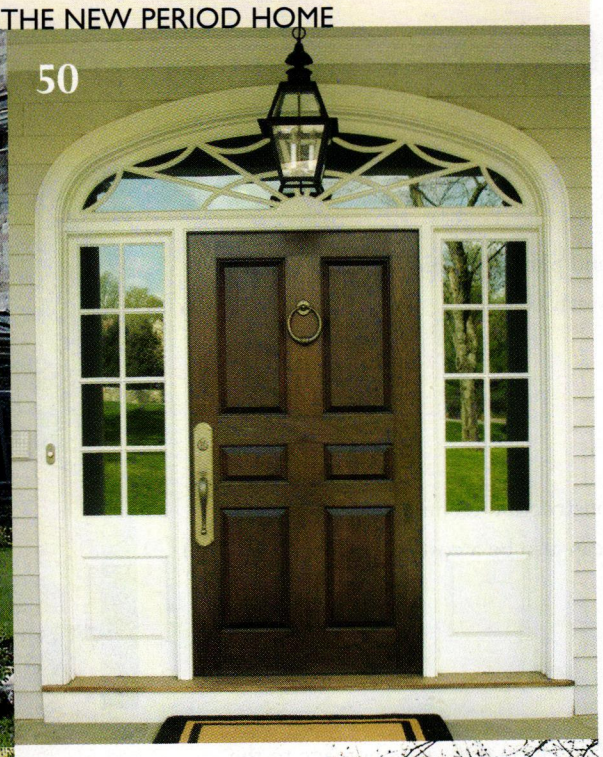




On the cover: A Ferguson & Shamamian-designed Shingle Style waterfront residence on Martha's Vineyard, MA, features beadboard paneling and reclaimed pine flooring throughout, including in the master bedroom. See page 20. *Photo: Scott Frances*

The Buying Guides THE NEW PERIOD HOME









Buying Guides

In this issue you will find 18 Buying Guides on our issue theme: The New Period Home. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from Columns & Capitals and Flooring to Lighting & Electrical and Salvaged Materials & Antiques. They form a most comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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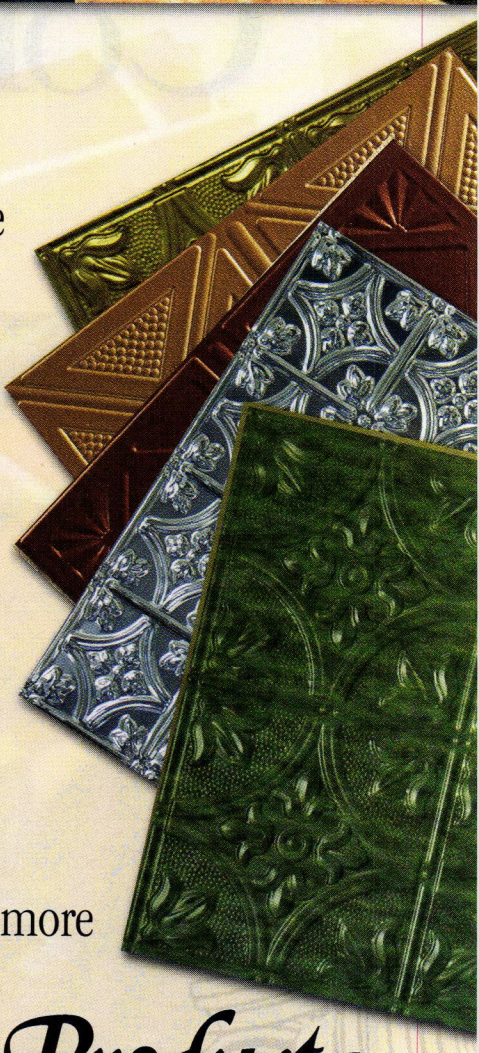
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WRITE IN NO. 5008



Community Service

A Florida-based New Urbanist designs grand single-family residences and contributes to large-scale community planning. *By Dan Cooper*



Geoffrey Mouen is the principal of Celebration, FL-based Geoffrey Mouen Architects, which provides architectural and urban design services based on the tenets of New Urbanism. *Photo: Phelan M. Ebenhack*

Top: The Tradewinds 2008 Show Home in Baldwin Park, FL, was based upon ancient Roman floor plans and is cooled almost entirely by convection. Every exterior wall opens in some manner, and the 13-ft.-high ceilings and clerestory windows preclude the use of air conditioning eight months of the year. *Photo: James F. Wilson*

The warm climes of Florida have been the spawning ground for New Urbanism, and architect Geoffrey Mouen's office is located in one of the movement's most famous zip codes, 34747, also known as Celebration. Here, Mouen and his 16-person staff address the wants and needs of individuals and entire towns as the firm designs homes and public buildings in a variety of historically inspired styles, all while reflecting the tenets of New Urbanism.

Mouen's career path has followed an enviable trajectory. After earning his Master in Architecture from the Savannah College of Art and Design in 1989, he arrived in New York City, eventually working for Robert A.M. Stern Architects, where he became an associate involved with the gamut of project types. Then, in 1996, he and his wife became the parents of twins, and citing the usual, frenzied quality-of-life issues endemic to those working 80 hours while trying to rear children, they realized they wanted to spend more time as a family. "The kids were being raised by the nanny," says Mouen, "so we decided to slow down a bit and move to Celebration in 1999, where I became the town architect."

After three years in that position, Mouen decided to start his own practice, Geoffrey Mouen Architects (GMA), which had always been his ultimate professional goal. "Being the town architect of Celebration was the perfect incubation period for me," he says. "I had built a strong reputation with the local builders and clients, which made me a well-known New Urbanist architect, and this in turn has led to my company's expansion in both the scale and location of projects."

The firm's stock-in-trade has traditionally been high-end residences, many of which are located in the southeastern U.S., although the firm now has commissions well beyond this area and outside the country. Espousing New Urbanist ideals, Mouen's work is designed to integrate communities and often draws from a traditional vocabulary indigenous to warmer regions.

Background Building

Some of the more distinctive examples of the company's work are a series of beach houses located on the Gulf Coast in Rosemary Beach, near Florida's earliest New Urbanist community, Seaside. Built in the Anglo-Caribbean style, these residences are a blend of Mediterranean-influenced masonry ground floors coupled with shingled or clapboarded upper stories that are adorned with heavily bracketed porches and deeply overhanging eaves. Each structure reveals an intimate awareness of early-20th-century North American influences while blending them in a unique manner that carefully avoids rote reproduction. In all of these homes, one observes the nuances of Spanish Colonial transitioning seamlessly into Shingle or Craftsman style detailing.

"The Rosemary Beach neighborhood has 400-500 houses that are primarily vacation homes," says Mouen. "When I first went there, I saw that every architect was doing a fantastic job, and that each home was a masterpiece. You couldn't fault them, but because every house was a masterpiece, the overall impression was that everything was a little overdone. It was like going through a museum where you'd get burned out looking at the vast amount of detail.

"With our beach houses, I wanted to simplify the architecture a little bit, and make it contribute toward a more cohesive-looking neighborhood rather than have each residence draw too much attention to itself. We created 'background' buildings; we feel that not every house has to be a 'foreground'





Above and right: Mouen's firm has created a series of houses in Rosemary Beach, FL. Built in the Anglo-Caribbean style, these residences are a blend of Mediterranean-influenced masonry ground floors coupled with shingled or clapboarded upper stories that are adorned with heavily bracketed porches and deeply overhanging eaves. In all of these homes, one observes the nuances of Spanish Colonial transitioning seamlessly into Shingle or Craftsman style detailing. *Photos: Michael Lowry*

building."This concept could be challenging, Mouen notes, when working with high-end clients. "They often want to make a strong statement," he says, "but what I've found is that if you present the plans as part of an entire streetscape, they'll feel that it looks as good as the others without overstepping. However, sometimes with 'new money' they'll want something wild, and in this case, I'll try to point them elsewhere. We work hard to have a presence in design but also blend in well with the character of the neighborhood and context in terms of the environment."

This use of restraint, when faced with the temptation of excess, is also evident in the Barillas residence in Orlando, FL. "A lot of the homes in the development are 'Mediterranean on steroids,' so when we sat down with the client, who wanted a traditional Spanish Hacienda, we pored through our library and went over the works of George Washington Smith and Addison Mizner, as well as photos of houses from rural Spain and other vernacular examples," says Mouen. "We wanted the place to be grand, but not pretentious." Indeed, the sprawling Barillas residence is unmistakably Spanish in influence, but exhibits a refinement that precludes overstatement. Recalling the architecture of southern California or Florida of the 1920s, the stucco façade is tastefully embellished to avoid the appearance of extraneous ornamentation. Mouen also designed a barrel-vaulted gallery and vaulted ceilings, which lend an opulent touch to the interior.

Classical Roots

Mouen has also produced strictly Neoclassical homes for clients. The Hoepker residence in the historic College Park section of Orlando is designed in the Southern plantation tradition, and is adorned with massive, two-story columns that belie the 30-ft. height restriction imposed by the local historic district. The L-shaped lot proved challenging as well, and the architect was able to incorporate a two-story wing that encloses the garage bays at its base, emulating the carriage entrances of the past in lieu of a standalone garage.

Mindful of the house's place in the historic district, Mouen incorporated traditional Neoclassical design motifs and concepts into the interior, with rooms leading off of a center hallway. Entry to the parlors is gained through large colonnades, and throughout the first floor, heavy moldings appropriate to the period frame doors and windows, while the kitchen pays homage to turn-of-the-century culinary cabinetry with its simple lines and restrained, but solid, finish work.

At The Waters in Montgomery, AL, Mouen created a Southern variation on the ubiquitous Federal style, with an added columned front portico. "We wanted a simple Colonial with a two-story porch and a Classical vernacular that fit into the coastal South," he says. The porch itself lends the impression of a turn-of-the-century Colonial Revival addition to an earlier 19th-century construction, and an el at the rear of the home contributes to the impression that the residence has evolved over the decades. Mouen is justifiably proud of these houses' air of authenticity: "People ask the owners 'when did you renovate?' when in truth, these are all new buildings."

Mouen's commissions aren't limited to styles found solely in the southeastern part of the country; his Rabbitt residence, sited on Chesapeake Bay in Maryland, is directly inspired by the Shingle Style that is so prevalent in New York and New England. The main, gambrel-roofed home is a convincing pastiche of Shingle and Colonial Revival influences, but an innovative adaption is a quaint guesthouse on the property, which features a projecting second-story bay window.



The Barillas residence's design was inspired by Spanish Haciendas and recalls the architectural influences of 1920s and '30s southern California and Florida. Mouen strove to exercise restraint in the exterior ornamentation to avoid competing with nearby homes. *Photo: Michael Lowry*



Mouen designed a barrel-vaulted gallery and vaulted ceilings throughout the Barillas residence, lending an opulent touch to the interior. *Photo: Michael Lowry*



Built on one of the few remaining lots in Orlando's College Park historic district, Mouen's Hoepker residence is fashioned after a Neoclassical plantation. Working with a 30-ft. height restriction and an oddly shaped lot, he was able to create this expansive estate. *Photo: Michael Lowry*

Multi-Unit

GMA has also designed large multi-unit projects in New Urbanist communities, notably the Albany Lofts and the Candella Townhouses. Both developments reflect time-honored historic styles; in the Bahamian Albany Lofts, one observes the graceful Anglo-Caribbean stylings of the islands, while in the Candella Townhouses, in Kissimmee, FL, Mizner's influence is present in the grand massings of its Spanish Colonial façade, revealing the early-20th-century hybridization of Spanish and Neoclassical styles.

Dealing with the extremes of heat and humidity in the Southeast typically compels builders to seek alternatives to wood for exterior trim, even when creating historically accurate structures that would have used lumber. "Interestingly enough," says Mouen, "on the Hoepker house, there isn't any wood on the exterior whatsoever. It's a great example of using stock parts and pieces of manmade materials to create traditional architecture. Nobody uses wood in Celebration – in fact, the first phases of buildings that did use it had to have their wood trim replaced in two years."

Of course, mass-produced trim has its limitations. "The composite materials have come a long way in detail and scale, but I noticed there was a proportional problem," says Mouen. "When designing a Classical roofline, and employing the sima molding, you find that when you connect this from the rake edge to the edge along the eaves, the horizontal moldings are actually a different size, as the rake edge intersects at an angle. The easy way out is the poor-man's entablature, where the rake edge is mitered into the horizontal. In the old days though, carpenters used a different molding knife for each profile. Fortunately, I was able to consult with AZEK Building Products and convinced them to manufacture two sets of profiles that will work with almost all roof pitches. One series is intended for 3/12 to 5.5/12 roofs and the other is for 6/12 to 12/12. Now anyone designing a Classical gable can have access to the properly proportioned moldings in a manmade material."



Mouen incorporated traditional Neoclassical design motifs with the Hoepker interior, with rooms leading off of a central hallway. Entry to the twin parlors is gained through large colonnades. *Photo: Michael Lowry*

Going Green

Perhaps Mouen's most boldly designed residence is the recently completed Tradewinds Show Home of 2008, in Baldwin Park, FL. Mindful of the heightened interest in sustainability and green building techniques, Mouen took a giant leap backwards in creating an energy-efficient home – he used prevailing winds to cool the structure. "We studied the breezes as they affected the site, and by using 13-ft.-high ceilings, and clerestory windows for convection, we can actually shut the air conditioning off most of the time. There are three wings to the house, each of which has windows and doors on both sides and an entire wall in the kitchen can be opened to the wind on both sides of each wing. We also used broadly overhanging eaves, which are important for shade, and the foundation is raised up five feet to contribute to the convection. There's also an insulated, reflective metal roof that keeps the attic cool, lowering the burden on the air conditioning, and we located the air-conditioning unit in the center of the



For a residence at the Waters in Montgomery, AL, Mouen envisioned a Southern variation on the ubiquitous Federal style and added a columned front portico. The porch lends the impression of a turn-of-the-century Colonial Revival addition to an earlier 19th-century construction, and an el at the rear of the home contributes to the feel of a residence that has evolved over the decades. *Photo: Ken Hawkins*

attic to minimize the length of the duct runs. As long as the wind is 5-6 knots, air conditioning isn't needed eight months of the year. If it's 85 degrees outside, it feels like it's 72 inside the home. We wanted to show that you don't need gadgets and gizmos to be green, and we received Florida Green Certification even though there are no active solar or geothermal units."

The aesthetics of the Tradewinds house depart from its neighbors as well. "For this showcase house, we chose to use the Anglo-Caribbean style, which is somewhat different from the other residences in the area that are built in variations of the typical 1920s revival styles," says Mouen. "The actual massing of the house is based on a Roman Villa; I like to say that it has Roman bones. The design is appropriate to the climate and we used locally available materials, such as locally harvested and milled cypress timbers and local stucco and masonry."

Architectural Charrette Team

Along with GMA, Mouen maintains a separate company, known as the Architectural Charrette Team, or ACT, which provides design guidance on a larger scale without the same amount of involvement in construction they normally devote to individual residences.

Mouen had sensed a need for quality architectural design at a more affordable price range. "We offer charrettes, consultations and schematics to developers and builders seeking to create attractive and distinctive complexes," he says. "We can make a greater impact for the general good on the public and environment. Our system allows a top-tier architect like Robert Stern, Michael Imber, Don Swartz or Marianne Cusato to come in and have a positive impact on production buildings. Our architectural charrette team will design the construction plans and value engineer the whole process; this allows builders and developers to get the best design talent while maintaining their design costs.

"For example, in a period of three to four months, we produced 90 houses of different types; that's 90 multiple elevations in ten different production types in one specific style. We work really hard to help developers envision the architectural style for their project, and we engage the builder and developer and want them involved in the decision making process so we can extract what they need and how they plan to market and sell their development. We design conceptually compared to what they normally do, which is to 'make it fit,' which often means not following New Urbanist standards like putting the garage in the back. Our goal is to walk the principals, the developers, the builders and anyone else involved through the process by getting them all in the same room at the same time for a charrette, which cuts down the 'back and forth' time a great deal and expedites the process immeasurably."

In a typical scenario involving ACT, a developer will hire the firm to define the vision of a community and then ask them to design a series of buildings, a pattern book or a design code for a development. ACT also works with town architects, and will review proposed projects for towns like Celebration and Jupiter. They also establish design review procedures and design codes and help administer them.

ACT is also taking full advantage of technological advances. "In Cyprus," says Mouen, "we're working with Robert Stern on a project called Secret Valley. The site is so remote that instead of a design book, everything is posted on the website. So we can update information, and then we can track the review process and use document management software to control and track all changes to the design and allow the developer to download the architectural design scheme. We'll teleconference with Skype or a similar method and this allows us to keep it clean and simple to organize documentation and communicate with international clients. It's a great step forward."

Mouen is keenly aware of his role in creating not only beautifully designed homes, but also his responsibility to the livability of neighborhoods and towns. "We are trying to make a positive impact on the public and the environment," he says. "Our concept allows an important architect to come in and create great designs for the production builder. I like to think that this allows us to change America much more than one house at a time." ■



The Candella Townhouses in Kissimmee, FL, acknowledge the Spanish Colonial stylings of Addison Mizner's work. Mouen varied the elevations and profiles as much as possible to achieve an authentic effect. *Drawing: courtesy of Geoffrey Mouen Architects*



Frame of Reference

A simple design and a collaborative process are often hallmarks of a successful timber-framing project. *By Amy Cornelius, LEED AP*

Timber framing is one of the oldest construction techniques known to man, but it remains one of the least understood in the marketplace. Evocative pictures greet us from magazines and coffee-table books, encouraging visions of grand rooms and entrances for homes, churches, office buildings, barns and even enhancements to our landscapes. The problem arises after the vision: how do we design, build and afford the dream?

Timber Framing Today

The traditional definition of timber framing – "a frame constructed of heavy timbers using mortise and tenon joinery that is held together with wooden pegs" – is expanding as the industry and design aesthetics evolve.

Designers' desires for longer spans and more complex joinery, coupled with increased engineering review rigor, are driving timber framers to include more steel in their projects and to use a multitude of metal fastening systems. The steel can be hidden within the frame or it can be visible, or expressed. Most often expressed steel is seen as an integral part of the overall design of the structure.

Many timber framers are also working with manufactured timbers, including glued-laminated and PSL (parallel-strand lumber) material. These timbers, manufactured from thin pieces, or "slices," of kiln-dried wood and then adhered under pressure, have high tensile strength and allow designers to achieve significant spans. They can also be quite beautiful.

Timber frames are manufactured in a variety of ways. Most shops use some combination of power tools (chain mortise machines, etc.) and hand tools, such as chisels and mallets, for joint cleanup. Some specialized companies work in environments that are powered by water wheels and use only hand tools, others are slightly more automated and there are an increasing number of shops that employ CNC (computer numerical control) technology. CNC technology allows computer design programs to communicate directly with large robotic milling machines that then cut the entire frame. Some companies cut entire frames using CNC technology while others cut repetitive components, leaving the unique or more visible pieces to be hand-cut. Even in the fully automated frame shops, there is still a certain amount of hand work involved in cleaning up and finishing the frame, and sometimes in the more specialized compound joinery.

A Natural Choice

In a timber frame, the structure of the building is exposed inside the building. This is akin to inviting the outdoors inside, bringing the occupants closer to nature while providing almost all of the decoration that the home or structure may ever need. The interior spaces created are unencumbered by structural walls, allowing for an open floor plan that can be reconfigured to the occupants' needs and have a tangible feeling that exudes warmth, strength and security.

Timber framers work with many species of wood and many work with wood that is local to their community. Each species has its own characteristic look and personality. Newly sawn or green oak is particularly personable when it is introduced to the heated environment. A framer once told me that his client complained of gunshots downstairs in the night – it was the oak frame checking as it dried in the dry heat of the house. Timber

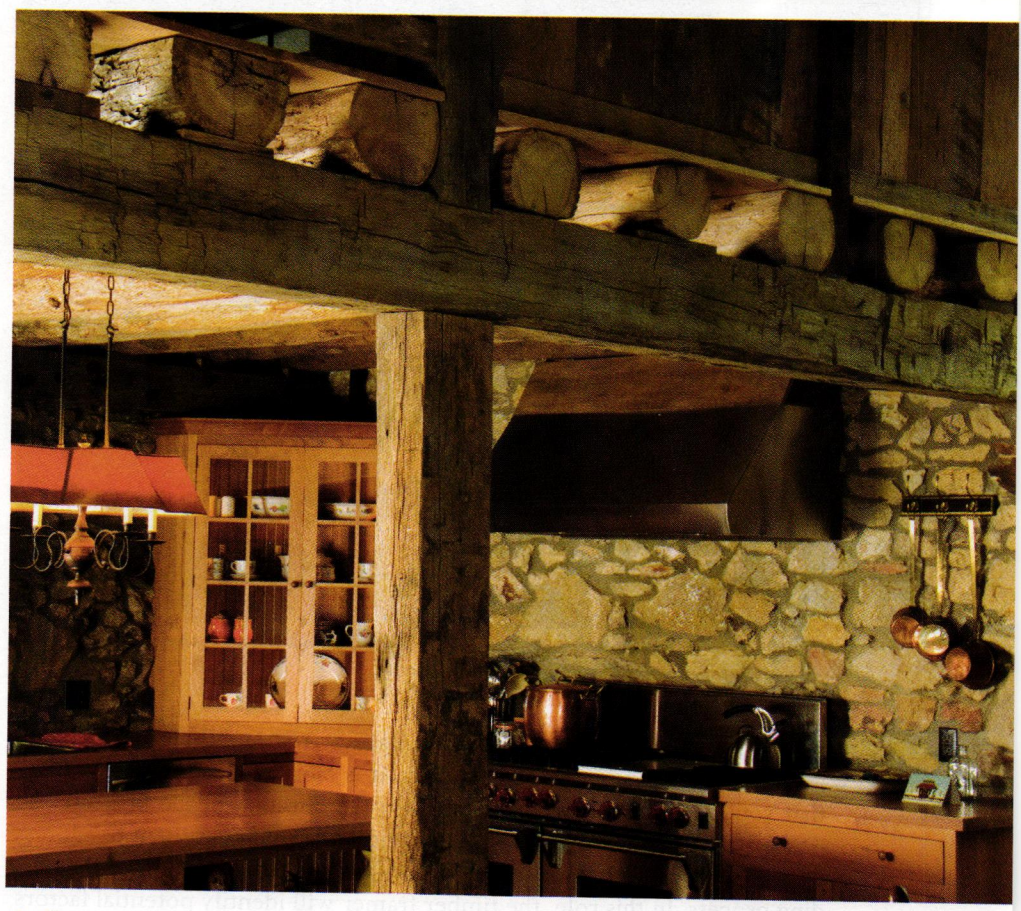


For a boathouse project in Cape May, NJ, that was designed in a collaboration between Hugh Lofting Timber Framing, the owner and an architect, pegs were trimmed in preparation for raising the bent, or end wall.

Top: Using beams reclaimed from local barns, this guesthouse was rebuilt from a crumbling barn in Pennsylvania. In projects such as this, it is critical to have a good plan because reclaimed woods are expensive and require specialized skills and additional time to work with. *All photos: courtesy of Hugh Lofting Timber Framing, Inc.*

Right top and middle: In re-creating the Pennsylvania barn, pains were taken to be authentic by using traditional joinery and reusing the oak nails or pegs while incorporating new lighting technology. An often forgotten element in the planning stage is how to light the timber frame; here we see track lighting in a complementary color that blends in, showcases the frame and provides ambient light. Tucked beneath the loft, the kitchen features an efficient layout with lots of workspace.





framers use a variety of species, including hardwoods (beech, birch, chestnut, elm, oaks, maple, cherry and hickory) and softwoods (cedar, firs, hemlock, larch, pine, spruce and tamarack).

Timber framing is one of the most sustainable building methods available, supporting good forest management, low-carbon-input manufacturing processes and energy efficiency. Timber frames are typically manufactured off-site and raised in a matter of days. The prefabricated nature of the frame reduces construction time and site waste. Also, the choice of enclosure systems for the frame can make it very energy efficient and airtight.

A significant percentage of timber frames are enclosed with SIPS (structural insulated panels) that, when installed, form a blanket of insulation around the frame that provides a significant R-value, very little thermal bridging and an airtight barrier. Much like a sandwich, SIPS are constructed of two outer layers of OSB (oriented strand board) that are filled with a thick layer of foam (polystyrene or polyurethane). The SIPS are applied to the outside of the timber frame, leaving the timbers fully exposed. SIPS are manufactured off-site and can be pre-cut for windows and door penetrations, further lessening on-site construction waste and construction time.

Design Basics

Simple, uncomplicated design does not mean boring. It does mean that keeping the design simple, without complex roof systems, multiple dormers and various appurtenances, will help minimize costs while showcasing the timbers without clutter.

Timber framing is extremely labor intensive. Even frames that have been cut on CNC machines often require hand finishing. Every time the timber framer works with the timber, the cost increases. So, if you have a kiln-dried, S4S (smooth four sides) timber that is perfectly straight and the final design requires the same, the framer will work with it about three times: assessing, laying-out and cutting. Each time the design becomes more complex – such as when the project utilizes antique wood that is by nature often out of square and/or filled with nails, hand-hewn finishes, hand-carved embellishments and compound joinery – the time spent with the timber increases. This makes a direct impact upon the project budget. Not that any of these things are bad, but they should be recognized up front by the design team.

Complexity also brings with it increased volumes of wood. Timber orders are measured in board footage, where a board foot equals a piece of wood that measures one in. by one ft. long by one ft. wide. Adding hips, valleys and dormers to the frame increases the total board footage that is purchased for the project, and the loss factor in each piece increases as steep angles are cut into the timbers. In the case of dormers, the total board footage of the roof increases and the pieces that are added to the project are much more complex, adding to materials and labor expense.



Collaborative Design

The collaborative design process is an iterative one that refines the design as the scope of the project evolves and is crucial to a successful timber frame project. Collaborative design is a communication intensive process that has measurable benefits; these may include, for example, identifying synergies between building size, fenestration and mechanical equipment needs, or synergies between plantings, building orientation and water use.

It is important to assemble the collaborative design team early in the process, preferably at the conceptual design stage, and charge them with developing complete, solid plans before starting any construction. The team should at least include the client, the architect/designer, the builder, the timber framer, the HVAC contractor or consultant, the sustainable and/or civil engineer (if any) and the landscape architect. The plans they develop should include architectural, structural and framing, mechanical, storm water, electrical and plumbing.

Many times clients avoid MEP drawings to save costs, with the belief that the general contractor and subcontractors will be able to develop the best mechanical program. When stick framing a structure, this approach often results in cost overruns. Given the prefabricated nature of timber framing and the limited interior walls, this approach quickly results in problems with routing and installing utilities. These problems frustrate the construction team and often result in additional costs for materials and labor. Avoiding the MEP drawings may also have long-term cost effects on operating the building because design synergies were not considered at the onset.

Bringing this team in early lays a foundation of good communication at the outset of the project that flows throughout the entire construction process. It allows for tighter bidding, reduces cost overruns from change orders and reduces total construction time. It also sends a message to the construction team that this is a project that has been well thought out. This often causes the construction team to take greater care in their own work, resulting in a better project all around.

Timber framing is a specialty business and a timber framer should be included in the design process for a number of reasons. Most importantly, the lack of interior walls and the prefabricated nature of the frame present

This structure features Douglas fir solid king-post trusses with a glued-laminated bottom chord. The ceiling is Douglas fir tongue-and-groove decking that provides a warm feeling and adds to the structural integrity.



These kitchen trusses were crafted of Douglas fir and painted the same color as the ceiling to create many different shadows.

unique challenges for routing mechanical systems, and there is little wiggle room for changing the frame once it is fabricated. That is not to say that you are "stuck" with the framer for the duration of the project. The timber framer can be brought to the project as a paid consultant to address design issues and to develop a set of CAD drawings to be used in the bidding process. In this role, the timber framer will identify potential factors that affect cost and buildabilty, including timber sizing, wood species and design complexities, and identify design problems such as stair openings and door and frame conflicts. By identifying pitfalls and opportunities early, the client will save money and time on the frame that can be rolled into the project as a whole.

Pam Hinton is the executive director of the Timber Frame Business Council. "Our goal as an industry is to become more interactive with architects earlier in the process," she says. "Our membership of experienced timber framers can help architects and their clients save money and make the projects more successful. Working as a team, the timber framer can do what it takes to express the architect's vision in wood – a good collaboration will express the intent of the design and maximize the potential of the materials used."



Crafted of oak, this home on the Eastern Shore of Maryland has a timber frame finished with clear oil that brings out the graining in the wood.

Cost Analyses

There is no doubt that timber framing is more expensive than stick framing, but collaborative design and simple design help to control costs. The collaborative design process helps to achieve the vision with a timber-frame design that optimizes structural strength, total board-foot volume and manufacturing processes. During the design process, other cost drivers are determined and weighed against the overall project goals.

One of these drivers is the choice of wood species. Choosing oak over mahogany would dramatically reduce materials costs but may not achieve the desired look. During the design process the team should review the characteristics of various species and tour several timber frames before selecting the species.

Another cost driver is the quality of the wood, whether green (freshly felled), kiln dried or reclaimed. Each of these can markedly affect the price of the frame, with green wood typically the least expensive and reclaimed wood the most expensive. A rule of thumb is that the drier the wood, the more stable, hence less checking and tighter joints over time. These issues rarely have a structural impact on the frame and are usually aesthetic choices. Requiring certified woods (Forest Stewardship Council certified) sometimes affects price and availability of certain species and should be reviewed during the design process.

The finish on the timbers is yet another cost consideration. As discussed above, each time the framer works with the timber, it affects the cost of the frame. A rough-sawn frame is the simplest. Requiring S4S requires additional milling. Sanding and oiling, hand-hewn finishes, adzing and sandblasting all provide distinct looks but require multiple handling of the timbers.

Planning for the raising is an often misunderstood cost driver in timber framing. Raising a timber frame takes an awful lot of space and this is something that is often lacking around construction sites. The best case scenario for the timber framer is to have an area equal to the dimensions of an entire bent (end wall) available on the ground to assemble the frame and ready it for raising. In this best case there are no other walls existing on the site, just a clear, level, squared deck. This is the easiest and least costly situation, while raising the frame after three of the four walls are standing or trying to raise trusses in a room where the roof has already been placed makes for a more difficult and costly installation.

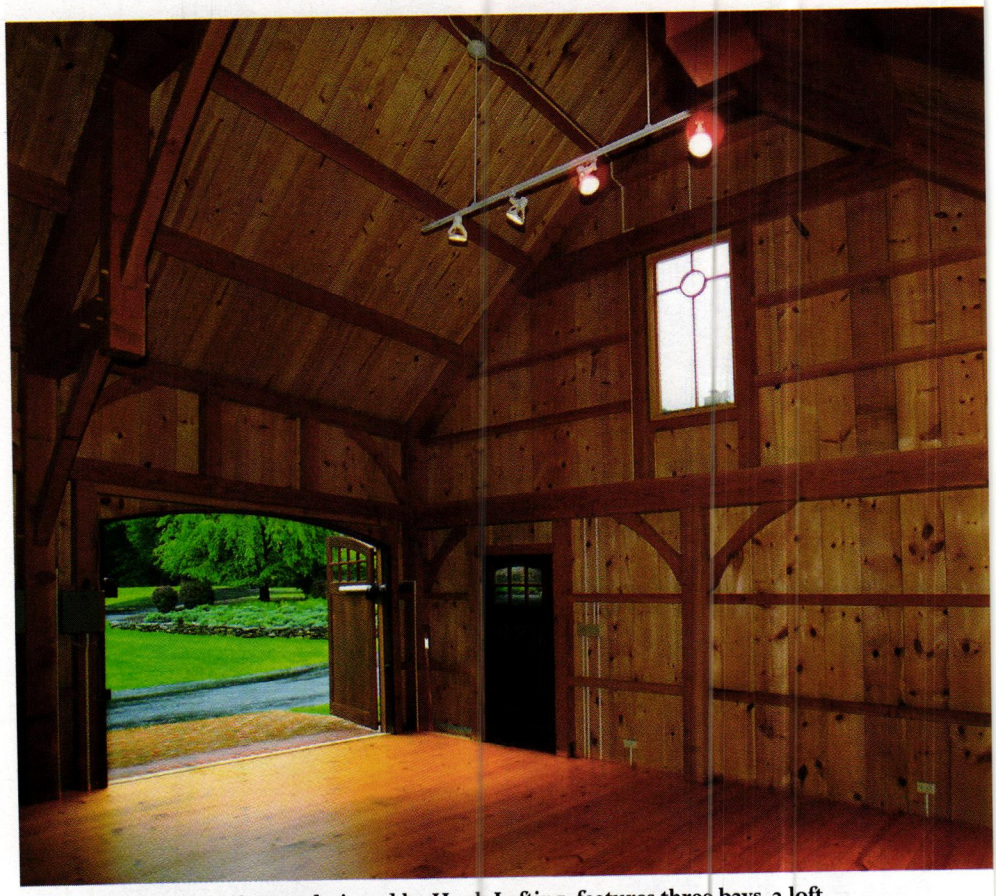
Access and site requirements also drive costs. A steeply sloping lot or an inaccessible driveway may preclude the use of a crane to raise the frame and add many labor hours for installation.

One way to control costs is to design a hybrid frame that utilizes timber framing in the highly visibility areas and uses stick framing or SIPS construction in the remainder of the spaces. Often timber-framed great rooms and front porches are clad with and then married to SIPS construction. As discussed above, SIPS provide structural support. Additionally, because of their design, they can be used as structural building members, so whole buildings can be constructed of SIPS.

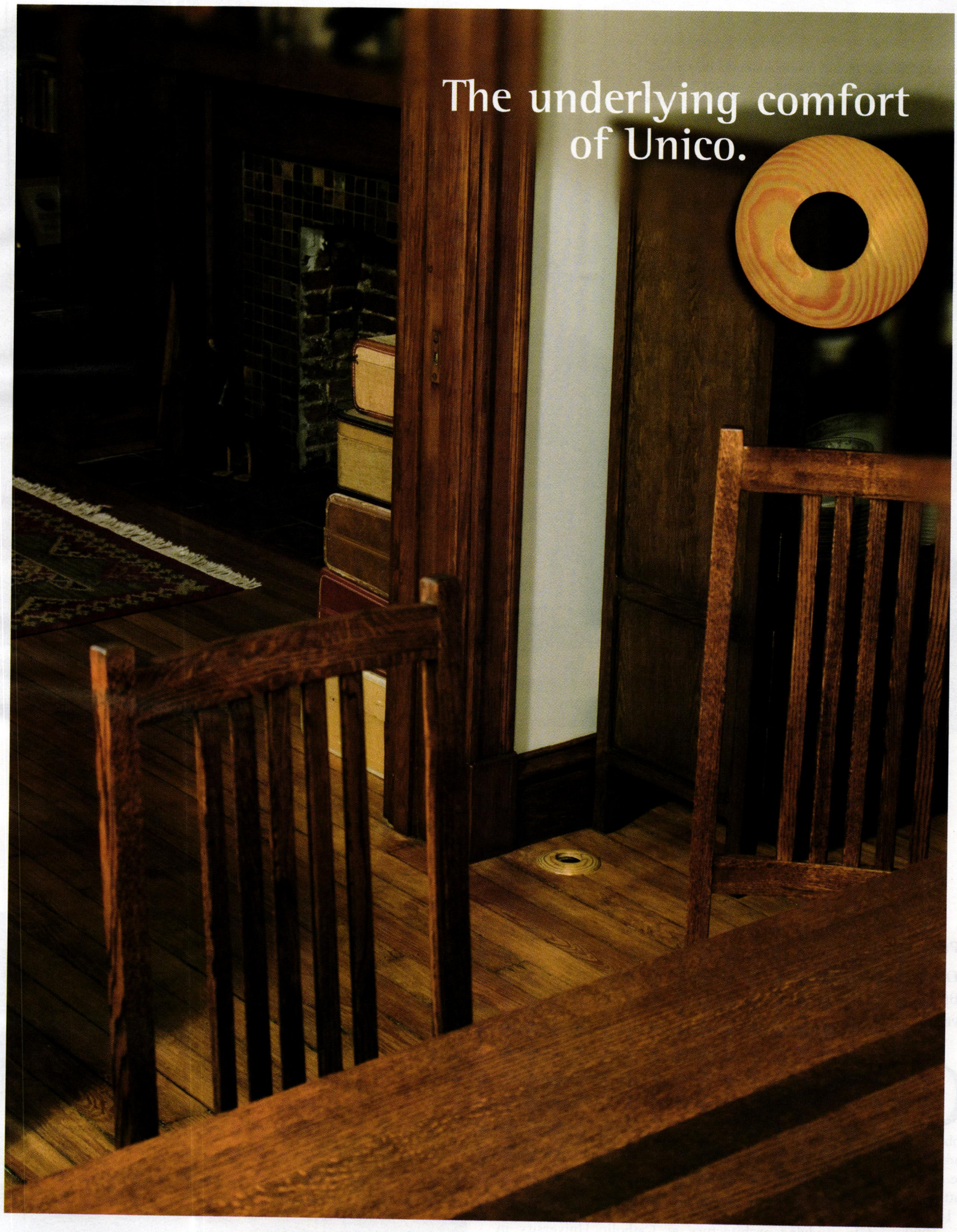
Another hybrid technique is to include trusses in the design that are supported by SIPS or stick-framed walls. It should be recognized though that trusses can be structural or decorative, but the cost for each will be about the same so they might as well earn their keep.

In conclusion, timber framing is not only one of the oldest construction techniques known to man, it is also among the most beautiful. That, coupled with its sustainable nature, long life and design flexibility, should make it the choice method for anyone contemplating a new building project. ■

Amy Cornelius, LEED AP, works with Hugh Lofting Timber Framing, Inc., a LEED for Homes registered contractor.

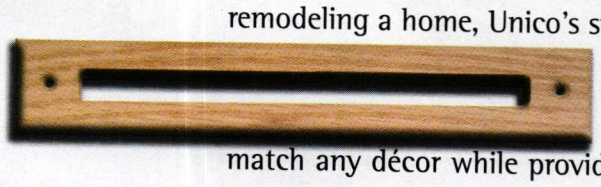


This custom carriage house, designed by Hugh Lofting, features three bays, a loft and a lower-level storage area. It is crafted of Douglas fir and finished with a pine tongue-and-groove ceiling, pine board-and-batten siding and hardwood flooring.



Easy to install. Fits any space. Matches any décor.

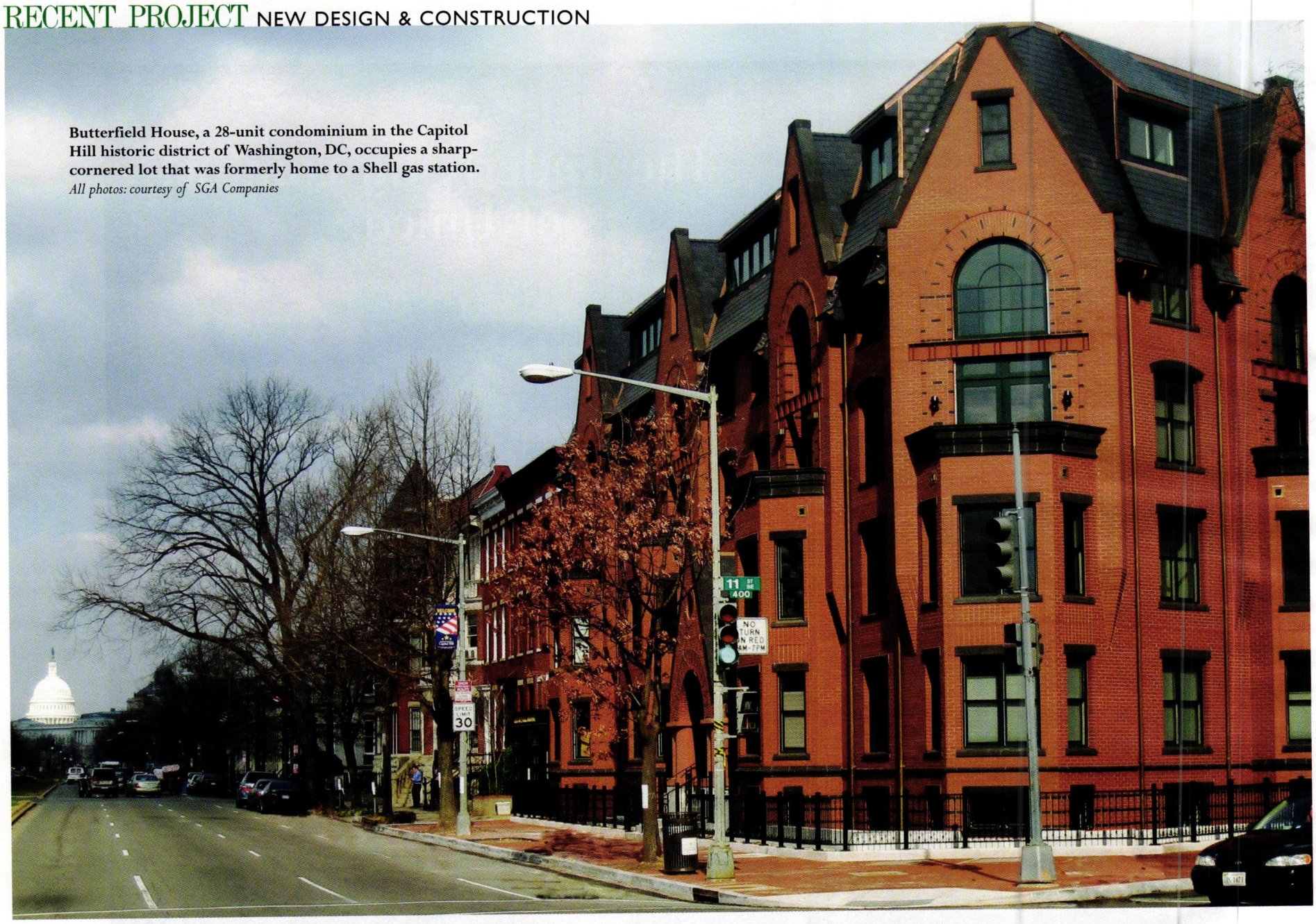
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Butterfield House, a 28-unit condominium in the Capitol Hill historic district of Washington, DC, occupies a sharp-cornered lot that was formerly home to a Shell gas station.
All photos: courtesy of SGA Companies

Gothic Lineage

A developer/architect pays homage to an innovative Victorian forebear in an up-and-coming historic district.

PROJECT: BUTTERFIELD HOUSE, WASHINGTON, DC

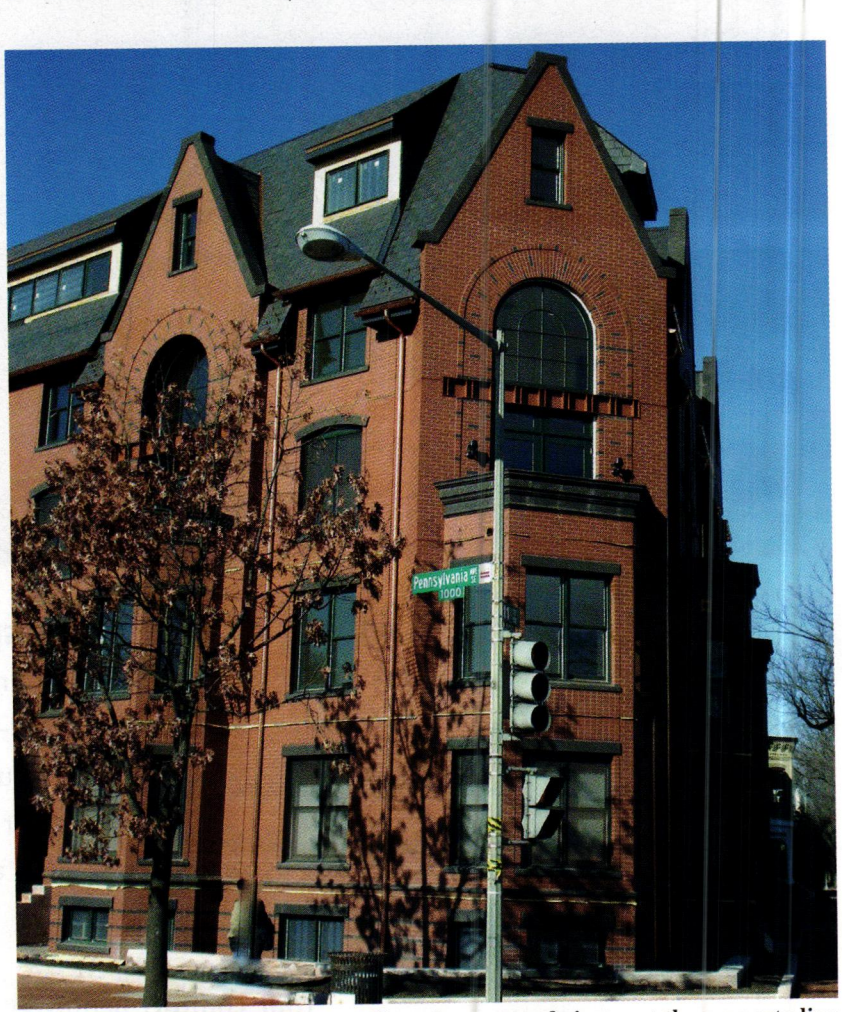
DEVELOPER/ARCHITECT/CONTRACTOR: SGA COMPANIES, BETHESDA, MD; SASSAN GHARAI, CHAIRMAN; SUSAN M. PETERSEN, PROJECT ARCHITECT

Growing up in London in the 1970s, Sassan Gharai was a tireless sightseer. "I would walk and walk through neighborhoods for hours," recalls the Maryland-based architect/developer. "I went to high school right between Parliament and Westminster Abbey – I could not have been a more Central London kid. And I loved finding out the stories behind the buildings, making connections between the architects, figuring out the reasons behind the shapes and materials, putting together pieces of the puzzle."

He unexpectedly put together another piece of the London puzzle in the 1980s, while studying architecture at Catholic University in Washington, DC. In a class about 19th-century English architecture, "I heard for the first time about William Butterfield," Gharai recalls. Butterfield (1814-1900), a Gothic Revival specialist, designed steep-roofed, austerely planar, patterned-brick buildings such as London's All Saints Church and Oxford's Keble College. As Gharai launched a career developing mixed-use and residential complexes around Washington, DC, he kept finding out more about Butterfield: reading his correspondence with clients and colleagues, walking past his Georgian townhouse on London's Bedford Square and researching his influence on now-more-famous architects like Richard Norman Shaw and William Morris.

So as soon as Gharai had a chance, he named one of his own innovative brick buildings after Butterfield. The 50,000-sq.ft. mass of Butterfield House now snugly occupies the 9,600-sq.ft. lot of a former Shell gas station in the Capitol Hill historic district. Despite its pragmatic quotient of 28 condos and 24 underground parking spaces, the project is full of lofty and playful references to architectural and local history.

Gharai knew in advance that the site would require some soil cleanup – "but we'd solve that problem by digging out deeply for the garage," he explains. A thornier planning obstacle was the footprint. At one corner, the property has one of those only-in-Washington, DC, weird angles (60 degrees), caused by the intersections of urban planner Pierre Charles L'Enfant's 1790s radial avenues and street grids. So Gharai decided to tuck a faceted bay into the triangle point – in Washington, DC, bays can legally extend just past the property line, so the projection helped Gharai squeeze in a few bonus square feet. Then he repeated the faceted form along the façade, "creating a uniform rhythm," he explains.



The corner bay, per local law, was allowed to protrude just past the property line into a 60-degree angle formed by the intersections of only-in-Washington street grids and radial avenues. Along the synthetic slate roof, steep pediments and shed-roof dormers help disguise the building's six-story bulk.



Corbels protrude beside bays trimmed in cast stone.



Above: Over the portico, filigree numbers in a sinuous typeface announce the street address.



Right: Copper flashing and downspouts will gradually add green patina accents to the red-and-black palette.

The recurring bays have steeply pitched pediments, which alternate with shed-roofed dormers along the synthetic slate roof. The lively silhouette suits the neighborhood's uninterrupted rows of gabled Victorian townhouses, and helps disguise the height (six stories) of the steel-frame building. "At the roof level," explains Susan M. Petersen, the project architect at Gharai's firm, SGA Companies, "we had to be careful to step back the steel columns, to keep them from protruding."

To clad the steel skeleton, SGA devised a mixture of bricks (from the Red Cliff line in the Tuscan Series by Glen-Gery Brick of Wyomissing, PA) trimmed in charcoal-gray cast stone (from Edwards Cast Stone Co. in Dubuque, IA) along the pediments, bay balconies, lintels, and string courses. Mortar formulas were tinted to match the bricks, "which creates the feeling of a monolithic mass," Gharai notes. A few black bricks are scattered in the red planes, and red cast-stone columns, in pairs of cylinders, support the steeply gabled porticos and have been stained to mimic Glen-Gery's Red Cliff hue.

The red-and-black palette will gradually be joined by verdigris: SGA spec'd copper flashing and downspouts from Prospect Waterproofing Co. of Sterling, VA. "Once the copper patinas up," Petersen predicts, "the building will definitely feel like a long-time piece of the neighborhood. People already mistake it for a renovation of an existing building." Gharai describes Butterfield House's overall color scheme as "very Washingtonian. It relates to Adolf Cluss's 1880s Arts and Industries Building."

The bricklayers, from Calvert Masonry in Manassas, VA, varied Butterfield House's surface textures: basket-weave patterns in the porticos, stack bond areas between windows, and spines of corbels swelling gently between bays. Gharai explains that the corbels "are not structural, they're attached and decorative, just like the ones Butterfield used." While SGA expected the corbels' serrated, cantilevered edges to pose the greatest challenges to the masons, "it was actually the stack bond that turned out to be trickiest to get to the level of quality we were looking for," Petersen recalls. "Those sections had to be redone a few times until the lines were perfectly straight." The masons, Gharai adds, "did a great job in the end – they put up with all my fussiness."

For all his devotion to traditional ornament, Gharai worked a few contemporary-flavored details into Butterfield House, including the cylindrical portico columns and some horizontal spans of exposed I-beams under the arched windows. Early on in the design process, he recalls, "I asked myself, 'How would Butterfield's type of Gothic architecture have evolved, if Modern architecture had never happened?'" The industrial-seeming beams are decorative, not structural, and have historical precedents, he explains: "You see that detail on a lot of 19th-century buildings, and not just factories – you see them sometimes in the work of Frank Furness, who's another one of my architectural heroes along with Butterfield."

As SGA maneuvered its proposal through the approvals processes, it received virtually unanimous support from neighborhood groups and review boards. "The neighbors were delighted that we'd been so respectful of the context, and not out to maximize profit or make some maverick architectural statement," Gharai says. In his company's 12-year history, he adds, "this is the closest I've come to building exactly what I'd originally envisioned." Customers, too, have been thrilled. Open houses have attracted hundreds of people, as brokers point out the wainscoting, thick moldings, solid cherry floors and doors, a roof garden with views from the Anacostia River to the Washington Monument and super-insulated walls that keep utility bills low (Gharai has fielded calls from surprised occupants wondering if their meters might be broken). The interiors, with slanted walls and alcoves within the bays, have the charming asymmetry of units carved out of reused Victorian buildings, like schools or parish houses.

SGA sold out three-quarters of the units within the first few months of sales, "which is particularly amazing in this real-estate-market downturn we're in," says Gharai. Petersen reports that she enjoys meeting with the new owners: "They tell us that they love living in this work of art, that it has amazing personality." Gharai adds that at open houses, "I've overheard people say, 'I have to live here!' There's a real heft and gravity to the building that people notice. They respond to the level of detail, the craftsmanship, all the angles and ins and outs. I'm fascinated that there've been such visceral reactions. The traditional design and human scale tap into something very deep down in people. We've touched on some kind of archetype of what a building should be. And Butterfield House will only get more graceful, and develop new character, with age." – *Eve M. Kahn*



Solid cherry floors and doors and thick moldings add heft and gravitas to the interior, while assorted bays provide quirks in the footprint, so the units seem to have been carved out of a reused Victorian building.

Setting Standards

A Habitat for Humanity house showcases the versatility of traditional architecture.

PROJECT: HABITAT FOR HUMANITY HOUSE, ROCHESTER, NY

ARCHITECTS: ARIEL - THE ART OF BUILDING, LLC; RICHARD W. CAMERON, PRINCIPAL; GARDNER PLUS ARCHITECTS, ROCHESTER, NY

PATTERN BOOK: URBAN DESIGN ASSOCIATES, PITTSBURGH, PA; ERIC OSTH, PRINCIPAL IN CHARGE



In collaboration with the Institute of Classical Architecture & Classical America, Flower City Habitat for Humanity and Gardner Plus Architects, New York City-based Ariel - The Art of Building designed this house in Rochester, NY, as part of a pilot program to improve the design standards of the organization's houses. *Photo: courtesy of Flower City Habitat for Humanity*

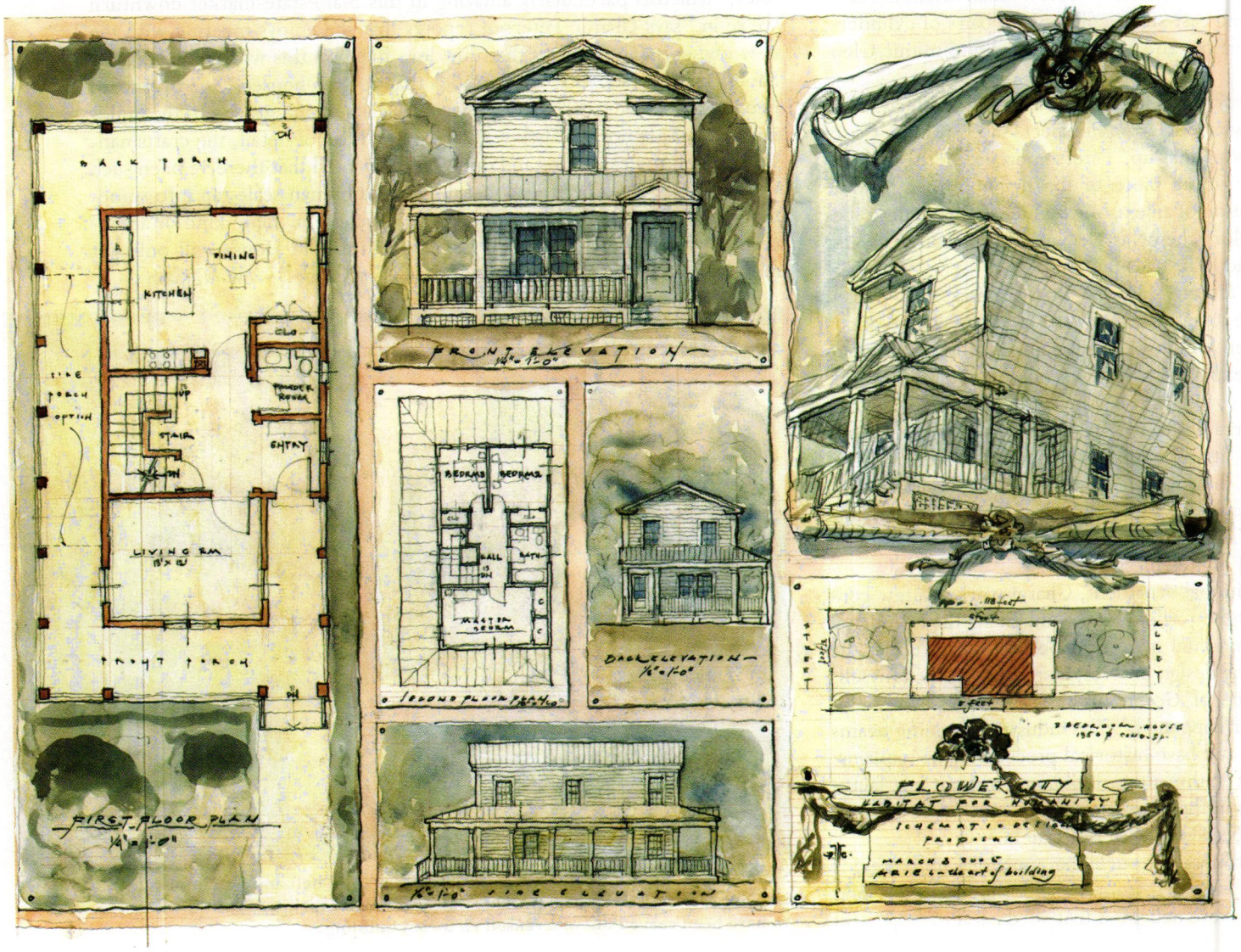
Susan B. Anthony Square, a rectangular park with a bronze statue of the civil and women's rights leader seated across from Frederick Douglass, occupies a city block just west of downtown Rochester, NY. It is surrounded by an eclectic mix of free-standing houses built mostly between the 1820s and the early-20th century. Madison Street, which bounds the park to the west, includes two examples of houses that fit the neighborhood context: 17 Madison is the mid-1840s brick house that served as Anthony's residence and headquarters for 40 years (and where she was arrested for illegally casting a ballot in the 1872 presidential election); and, eleven doors north, 43 Madison is a 1,200-sq.ft. Greek Revival-inspired house that was completed in 2007 by Habitat for Humanity (HFH).

Over the past 32 years, Habitat for Humanity International has built and rehabilitated over 250,000 homes for low-income families. In the U.S., there are 1,500 independent, locally run HFH affiliates. The Rochester affiliate, Flower City Habitat for Humanity, has built more than 125 homes since 1984.

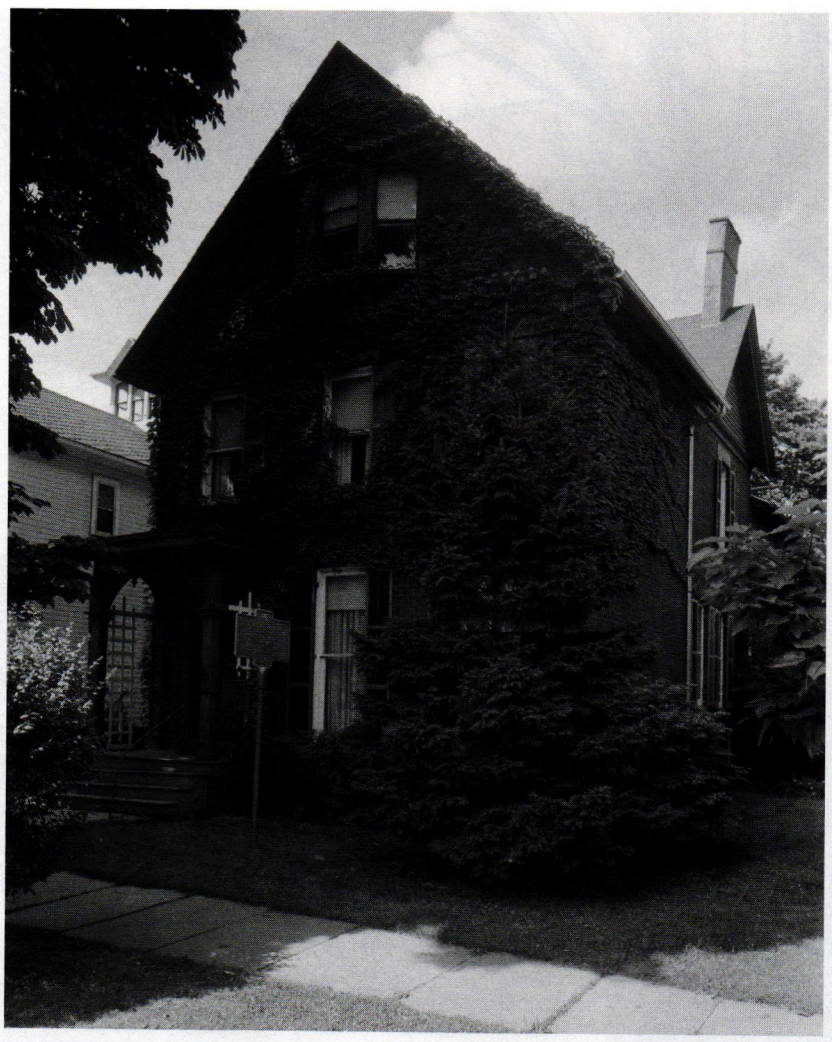
Recently, HFH has sought to upgrade its design standards, in part because it has sometimes had difficulty getting HFH projects approved in certain communities. In 2004, working with a grant from the National Endowment for the Arts, the U.S. Area Office of Habitat for Humanity International joined forces with the New York City-based Institute of Classical Architecture & Classical America in a pilot program (see *Period Homes*, January 2006, p. 12) that produced designs for HFH houses in Norfolk, VA, Savannah, GA, and the house on Madison Street in Rochester. The goal of the program was to prove that the design quality of HFH homes could be improved by traditional architects working within the existing HFH guidelines.

"My career has been mostly in the high-end residential arena, so it's almost the exact diametric opposite," says Richard Cameron, principal of New York City-based Ariel - The Art of Building, LLC, and creator of the concept design for the Rochester HFH house. "I've always asserted that with good design, you should be able to take the same set of elements and products and, in thinking through the design carefully, come up with a much better house. So that was the challenge that we gave ourselves."

On an initial tour of the Rochester site, Cameron was struck by the garden suburb quality of the neighborhood around Susan B. Anthony Square. "One house that really appealed to me was this tiny, simple Greek Revival farmhouse, which was probably built



Drawing inspiration from a diminutive farmhouse across Susan B. Anthony Square, Ariel - The Art of Building principal Richard Cameron based the 1,200-sq.ft. house on Greek Revival precedents. *Drawings: Richard W. Cameron, Ariel - The Art of Building, LLC*



Right: Just down Madison Street from the Habitat house stands the Susan B. Anthony House, a simple brick structure built in the mid-1840s. *Photo: Historic American Buildings Survey; J. Carl Burke, Jr., photographer, August 9, 1967*

Middle and bottom: Originally conceived in 2004, Cameron paid close attention to creating a contextual fit with the historic structures in the neighborhood. *Perspective: Jason Grimes, Ariel - The Art of Building, LLC; photo: courtesy of Ariel - The Art of Building, LLC*

in the 1820s or '30s," he says. Using the farmhouse as a touchstone, Cameron developed the concept design – plans, elevations and perspective views – for the HFH house that would eventually be built at 43 Madison Street. Those documents were handed over to Flower City's local architect, Gardner Plus Architects, PLLC, which created the construction documents and obtained all of the necessary approvals.

While balancing working within HFH budget constraints and providing aesthetically pleasing housing, Cameron pushed for slightly higher quality materials than those typically used on HFH houses, necessitating a certain level of maintenance on the part of the homeowners. Instead of vinyl siding, plastic trim and pressure-treated lumber, Cameron was able to convince Flower City HFH that composite siding and paint-grade trim and railings were important in creating a sense of responsibility. "My point was that you should be able to use a minimum amount of material that you would use on anyone's house that requires a certain amount of maintenance, because that's part of being house-proud," says Cameron. "These people are investing a great deal of time and energy in bringing themselves up by their bootstraps, and this is a wonderful opportunity for them to have a home worthy of their efforts."

Cameron also focused on giving the house a presence larger than its diminutive 1,200-sq.ft. size. A large porch overlooks the street and wraps around the northern façade, providing an expansive outdoor space. In the interior, rather than a linear stair in the entry hall, the stairway winds around a two-story space to provide a sense of arrival upon entering the house.

As a result of this attention to material quality and to creating a presence, the house fits in well with its neighbors, a fact that is crucial to changing perceptions of HFH houses and thereby removing obstacles to their construction in resistant neighborhoods. "It's been a really fabulous success," says Arthur Woodward, CEO of Flower City Habitat for Humanity, "and part of that is that this house is a beautiful fit in the neighborhood. Richard did a really great job with it, and the family loves it. It's a very sweet low-income family that just had a little girl. They've furnished it beautifully and they are just thrilled with it."

"Most people think that traditional architects only work for billionaires, so we were trying to show that it was possible to work with Habitat and design a traditional building, and that we could design something that could be built by a bunch of volunteers without construction experience," says Cameron. "We demonstrated that it could be done, and now there is the pattern book that Urban Design Associates has put together. That's where the big impact is likely to happen."

Eric Osth, AIA, of Urban Design Associates (UDA) of Pittsburgh, PA, served as principal in charge of *A Pattern Book for Neighborly Houses*, which was distributed to Habitat affiliates at the organization's national conference in New Orleans last year and has been made available at regional HFH workshops. "The mission of the pattern book," says Osth, "is to raise expectations for what Habitat housing can be, and to help people see affordable housing as an important tool for rebuilding neighborhoods."

With sections on neighborhood, housing, architectural and landscape patterns, the book offers tips that help affiliates understand what makes the architectural fabric of their region and neighborhoods unique. By promoting quality, contextual designs, it aims







43 Madison was completed in 2007 as part of Flower City Habitat for Humanity's women-built homes program, which brings together hundreds of volunteers from all walks of life. *Photo: courtesy of Ariel - The Art of Building, LLC*

to raise regulating organizations' expectations of HFH housing. "Often Habitat affiliates are interested in building houses in existing neighborhoods, so it's important for them to have documents that can market to a high level of expectations," says Osth. "There is great momentum toward restoration of our historic cities. We're hoping this document will help take Habitat into neighborhoods that they've never been before."

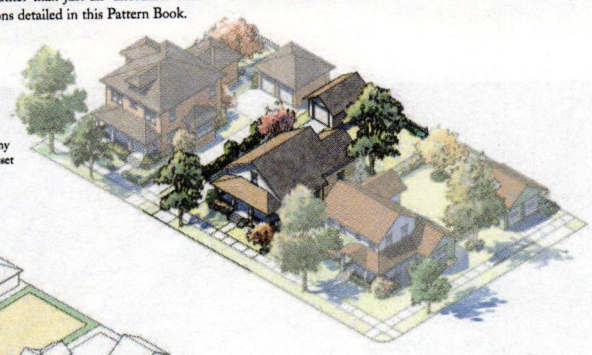
Having gotten rave reviews for *A Pattern Book for Neighborly Houses*, UDA is considering publishing a second edition with an increased focus on sustainable and universal design. Ideally, such efforts will help promote the construction of HFH houses of the quality of 43 Madison in Rochester.

"I think it has more than proved the point that it's possible to design good houses at $75/sq.ft., which is about ten times less then I normally do," says Cameron. "One of the wonderful things about traditional architecture is that there is a set of ground rules, so if you understand the basic proportioning and you know something about the history, it's a good place to begin." – *Will Holloway*

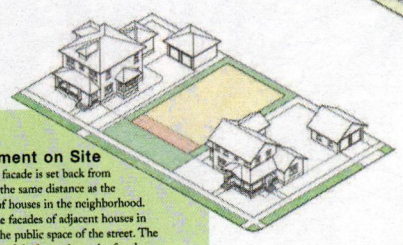
A

A Neighborly House

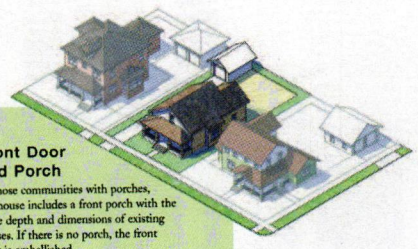
National surveys indicate that the vast majority of Americans are comfortable with affordable housing if it "fits in" the neighborhood. If efficient floor plans and basic massing are utilized (in keeping with Habitat's guidelines for cost-effective housing), it is possible within a very limited budget to create the detail and character needed for a house to be viewed as a "neighborly house" rather than just an "affordable house." The house illustrated below accomplishes this, utilizing the recommendations detailed in this Pattern Book.



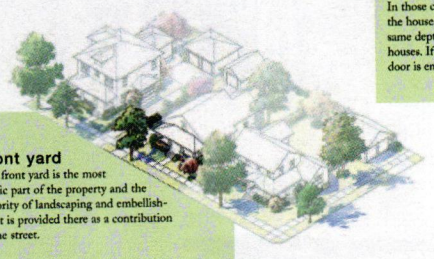
The Neighborly Habitat House
The result is a Neighborly Habitat House that is in harmony with its neighborhood and an asset for the community.



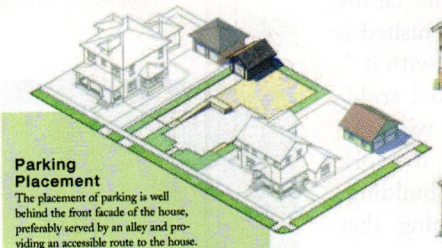
Placement on Site
The front facade is set back from the street the same distance as the majority of houses in the neighborhood. It joins the facades of adjacent houses in defining the public space of the street. The front door of the house is on the facade facing the street.



Front Door and Porch
In those communities with porches, the house includes a front porch with the same depth and dimensions of existing houses. If there is no porch, the front door is embellished.



Front yard
The front yard is the most public part of the property and the majority of landscaping and embellishment is provided there as a contribution to the street.



Parking Placement
The placement of parking is well behind the front facade of the house, preferably served by an alley and providing an accessible route to the house.



Architectural Character
The front facade, including the porch, is the most ornamented and finished part of a Neighborly Habitat House. The facade contributes most significantly to the public space: the sidewalk and street.

The house has a recognizable architectural style that is found elsewhere in the community and is recognized as an expression of local tradition.

The most basic house can be modified with minimum effort. Using correct proportions and standard elements, such as columns, that are correctly sized can make the difference between a house that fits and one that does not.

Accessibility
A house's accessibility should be considered at the beginning of the design process. Ramps and accessible walks are an integral part of the design of the house, as opposed to add ons. Due to careful design, the siting of the house illustrated provides a zero-step entry approach from its parking area.





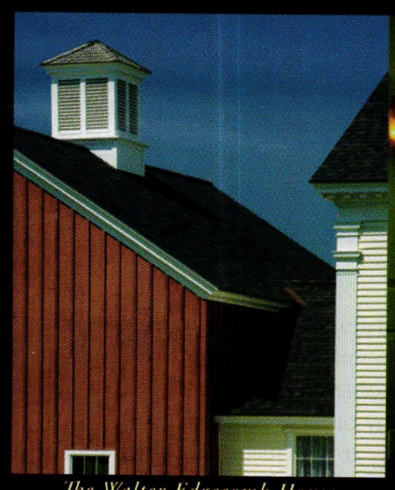
Green Design
Green design techniques help to achieve an affordable house. In taking advantage of a house's site and green building techniques, Neighborly Habitat Houses promote energy efficiency and conservation in a way that helps to assure long-term affordability.

Beyond Rochester, Cameron notes that the greater impact of the pilot program will come through the concepts presented in *A Pattern Book for Neighborly Houses*, an easy-to-understand guide aimed at removing barriers to the implementation of Habitat houses. The pattern book was created by Pittsburgh, PA-based Urban Design Associates and distributed to Habitat affiliates nationwide. *Pattern book excerpt: courtesy of Urban Design Associates*

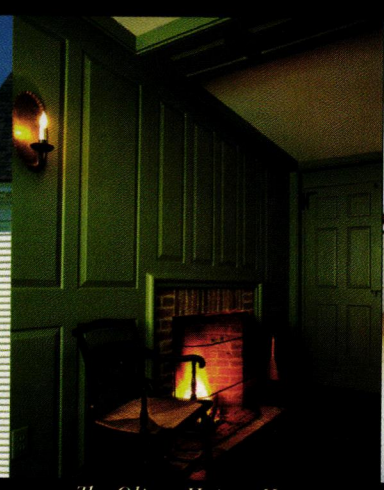
Building the New Old Home since 1969



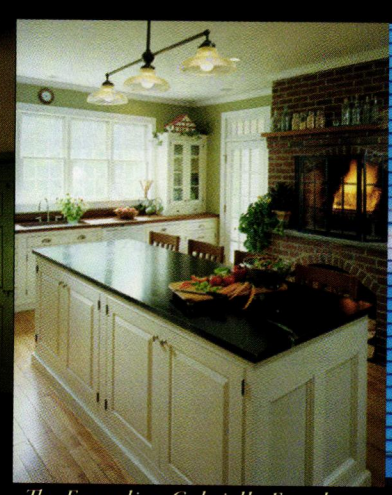
The Emmaline Gabrielle Farmhouse



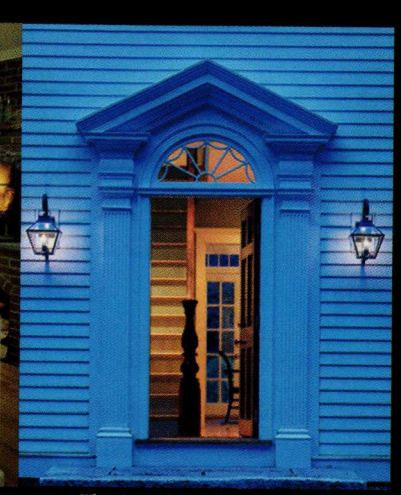
The Walter Edgecomb House



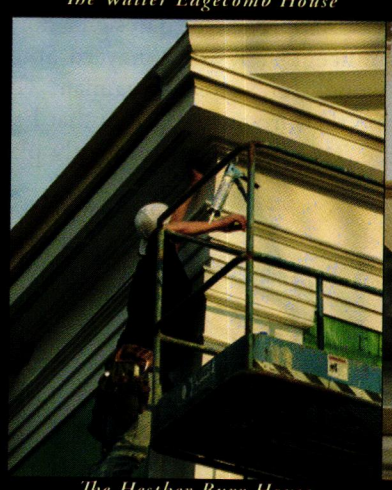
The Oliver Haines House



The Emmaline Gabrielle Farmhouse



The Sarah Taylor House II



The Hesther Burr House



Custom staircase in millshop



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Vintage Style

A waterfront house on Martha's Vineyard combines the Shingle Style with Greek Revival elements.

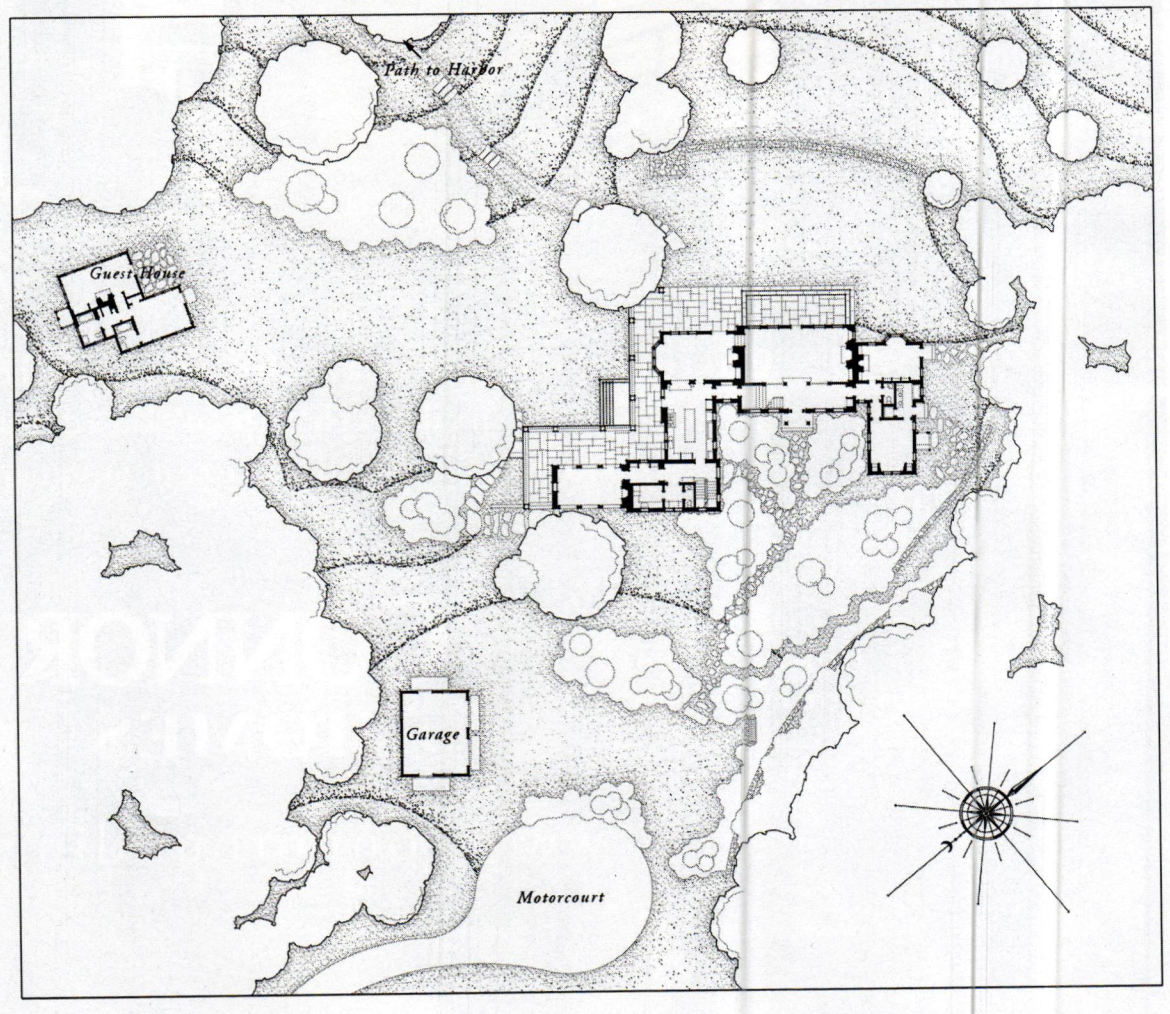
PROJECT: RESIDENCE, MARTHA'S VINEYARD, MA

ARCHITECT: FERGUSON & SHAMAMIAN ARCHITECTS, NEW YORK, NY; OSCAR SHAMAMIAN, PARTNER IN CHARGE

Martha's Vineyard is famed for its exclusivity. Each year, the triangular-shaped, 100-sq.-mi. island off the coast of Cape Cod plays host to the well-heeled from the worlds of politics, commerce and show business, who own and rent homes in its six major towns: Tisbury, Oak Bluffs, Edgartown, West Tisbury, Aquinnah and Chilmark. The island provided the backdrop for the *Jaws* movie trilogy, and is the site of much newsworthy celebrity activity, past and present. However it is not a place to "see and be seen." It can be reached only by sea or air, and this relative inaccessibility is a selling point for those who seek privacy – which economics all but guarantee; property prices are an estimated 96 percent above the national average and the cost of living isn't far behind.

On the western side of the Vineyard, the rural enclave of Seven Gates Farm, which straddles the towns of Chilmark and West Tisbury, is particularly tranquil, and a favorite spot from which to watch the sunset. It was developed as a sheep farm in the 1860s (a working farm still remains) by Nathaniel S. Shaler, a Harvard geologist who later subdivided a 1,600-acre area into 40 separate home sites, each marked by a metal stake in the ground that must be concealed by its respective house. While it may seem an unlikely method for planning a community, adhering to this rule creates something of a natural vanishing act, whereby no house can be seen from any other.

Oscar Shamamian, partner at Ferguson & Shamamian Architects (F&S) of New York City, describes the division of this land in Chilmark as "ingenious." In 1999, his firm was approached to design a house there, on a waterfront site with magnificent views of Vineyard Sound. "The topographical conditions are wonderful," says Shamamian. "There are hills and an undulating landscape that provides recesses that help eliminate views from house to house. The stakes were perfectly planted for optimum privacy."



Top: Ferguson & Shamamian Architects of New York City designed this 4,500-sq.ft., four-bedroom house in the town of Chilmark on Martha's Vineyard. Designed in the Shingle Style, with Greek Revival elements, it consists of five pieces – a central block, a one-story wing off to the right, another hyphen that connects to an appendage perpendicular to the house, and a projecting stone porch. *All photos: Scott Frances*

Right: The waterfront site is one of 40 separate lots on a 1,600-acre area that was subdivided by Nathaniel S. Shaler, a Harvard geologist, in the 19th century. Each site is marked by a metal stake in the ground that every home must cover, thereby eliminating views from home to home. A series of stone terraces connect the house and outbuildings with the landscape, and the existing tree line was preserved. *Site plan: courtesy of Ferguson & Shamamian Architects*



"Additive massing" gives the appearance of a central block that has grown over time; it is modeled on Greek Revival characteristics, while the appendages are simpler and vernacular in style.

The 4,500-sq.ft., four-bedroom house was designed in the Shingle Style, with Greek Revival elements that recall local building traditions. A one-bedroom guesthouse and storage barn were also built on the site. The house consists of five pieces – a central block, a one-story wing, another hyphen that connects to an appendage perpendicular to the house, and a projecting stone porch. This "additive massing" gives the appearance of a house that has grown over many years. "The central block is modeled on Greek Revival characteristics, which I sense is the earliest period that building occurred on the Vineyard," says Shamamian. "The appendages ease into simpler vernacular styles."

The house is positioned downhill from the motorcourt, and emerges from the landscape slowly: first the roof, then the fieldstone gable porch, with its aged-fir timbers and exterior fireplace. A series of stone terraces connect the house and outbuildings with the landscape, and on the descent to the garden, the front elevation is finally revealed. "The hillside provides a natural drop-off, so we didn't make any major interventions, except to cut down the hill a little in front of the house to open it up to the motorcourt," says Shamamian. "It's not until you walk right around to the rear that you see the entire house unfold."

Guidelines prescribed by the homeowners' association and the local Coastal Commission played a key role in the development of both the house and the site. The firm had to adhere to a 24-ft. maximum ridge height while keeping the overall size to under 5,000 sq.ft.; in addition, the silhouette of the house could not break the existing tree line. "The homeowners' association was very protective of the trees, which is a good thing, not only environmentally but also aesthetically – mature trees enhance a building's sense of space and give the structure scale, especially a new building," says Shamamian. "They were positively inclined to a proposal in which the house was broken down into different components as opposed to being a solid, imposing structure. It has a humble and gracious quality to it, and we worked within the rules to design something traditional and modest."

One solution to the low ridge height was to use dormers to accommodate the second floor within the roofline. The master suite occupies the central block, while the children's bedrooms





Above: The five-bay living room stretches across the central block of the house, and like most of the interior spaces, it is extensively detailed with beadboard paneling and reclaimed pine flooring.

Left: In its simple vernacular style, the stone screened porch appears to have been one of the last components added to the house.



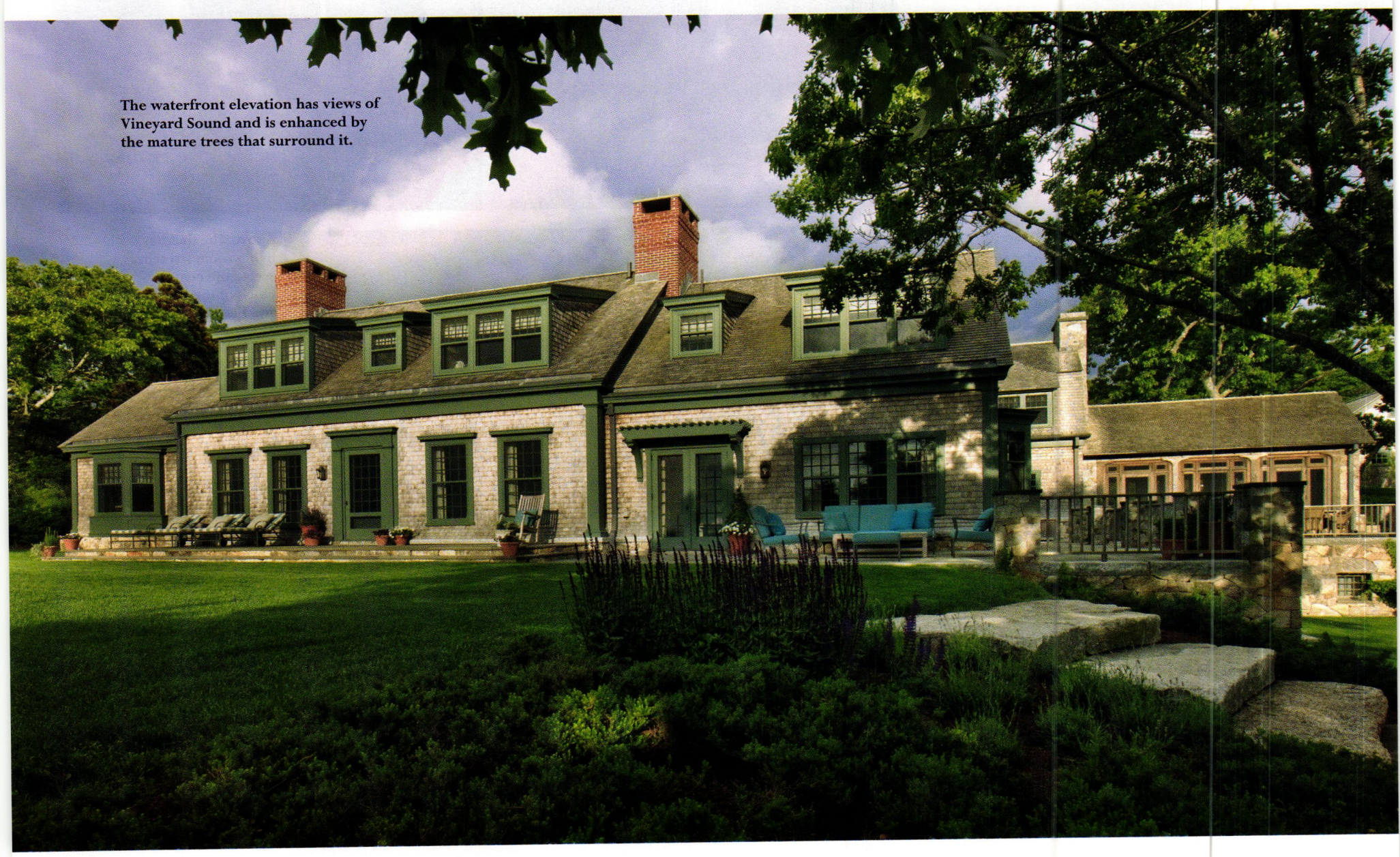


Above and right: Dormers were used to accommodate the second floor within the low ridge height – the master suite occupies the central block, while the children's bedrooms occupy the "addition." The master bedroom has three exposures, while the other bedrooms have at least two.

occupy the "addition." "The rooms are small and compact," says Shamamian. "Given the program for five bedrooms, there wasn't a lot of room to spare considering the square foot limitation. It's like a Rubik's Cube – we had to fit these spaces into the available rooflines." The master bedroom has three exposures, while the others have at least two. Not only does this fenestration flood the house with light, it also provides plentiful cross-ventilation, which was a particular concern of the owner. "The client prefers not to use air conditioning and feels that opening a window is a far more satisfying experience than having condensers chugging away," says Shamamian.

Like many Vineyard homes, the interior plan is highly traditional, with intimate spaces and well-defined functions. "But in general, the client liked discreet spaces, such as the separate kitchen and dining room," says Shamamian. "They didn't want all of the these functions merged into a great room." And befitting a waterfront home, all of the rooms are extensively detailed with beadboard paneling and reclaimed pine flooring (obtained from the Mountain Lumber Company of Ruckersville, VA). The five-bay living room is perhaps the only room that harkens to modernity, as it stretches across the central block of the house. "Five bays would have been a little unconventional for the proposed timeframe," says Shamamian.

This was not the first project F&S had undertaken on Martha's Vineyard, having completed a house in Edgartown in 1999, so Shamamian was familiar with its challenges. "It is more difficult to build on the island than say, in Westchester or Fairfield county," he says. "It's a resort, so while there is a lot of transportation available in the summer, service is more sporadic in winter. Plus, the off-season weather can be very harsh, which is a problem when supplies are reliant on the ferry. Even in summer, fog can shut down the airport." However, the firm is undeterred, and currently has two more Martha's Vineyard projects on the boards. "Our firm's desire to maintain the architectural character and environmental integrity of a location is well suited to the Vineyard," says Shamamian. "We are fortunate to have ground-up projects on the island that we often are told look as if they've been there for generations. Considering the wonderful 19th-century architectural context of the island, this is the best compliment we can receive. And despite the challenges of building and traveling to such a remote location, the reward of creating a house in such a beautiful context makes it all worthwhile." – *Lynne Lavelle*



The waterfront elevation has views of Vineyard Sound and is enhanced by the mature trees that surround it.

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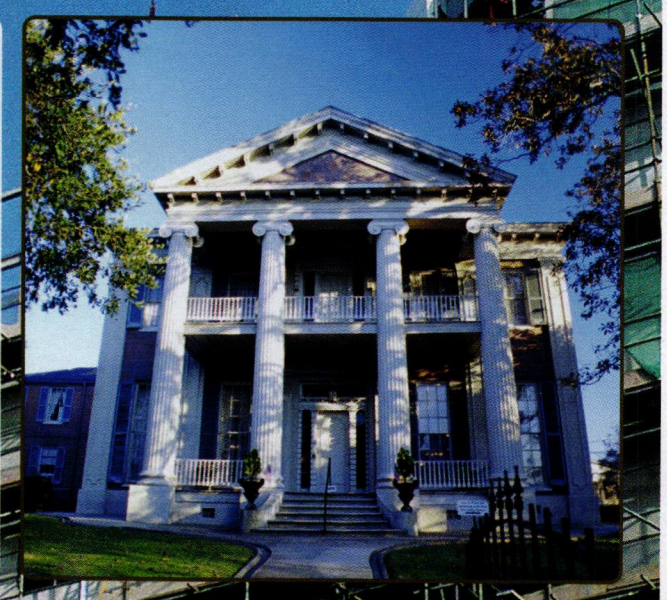
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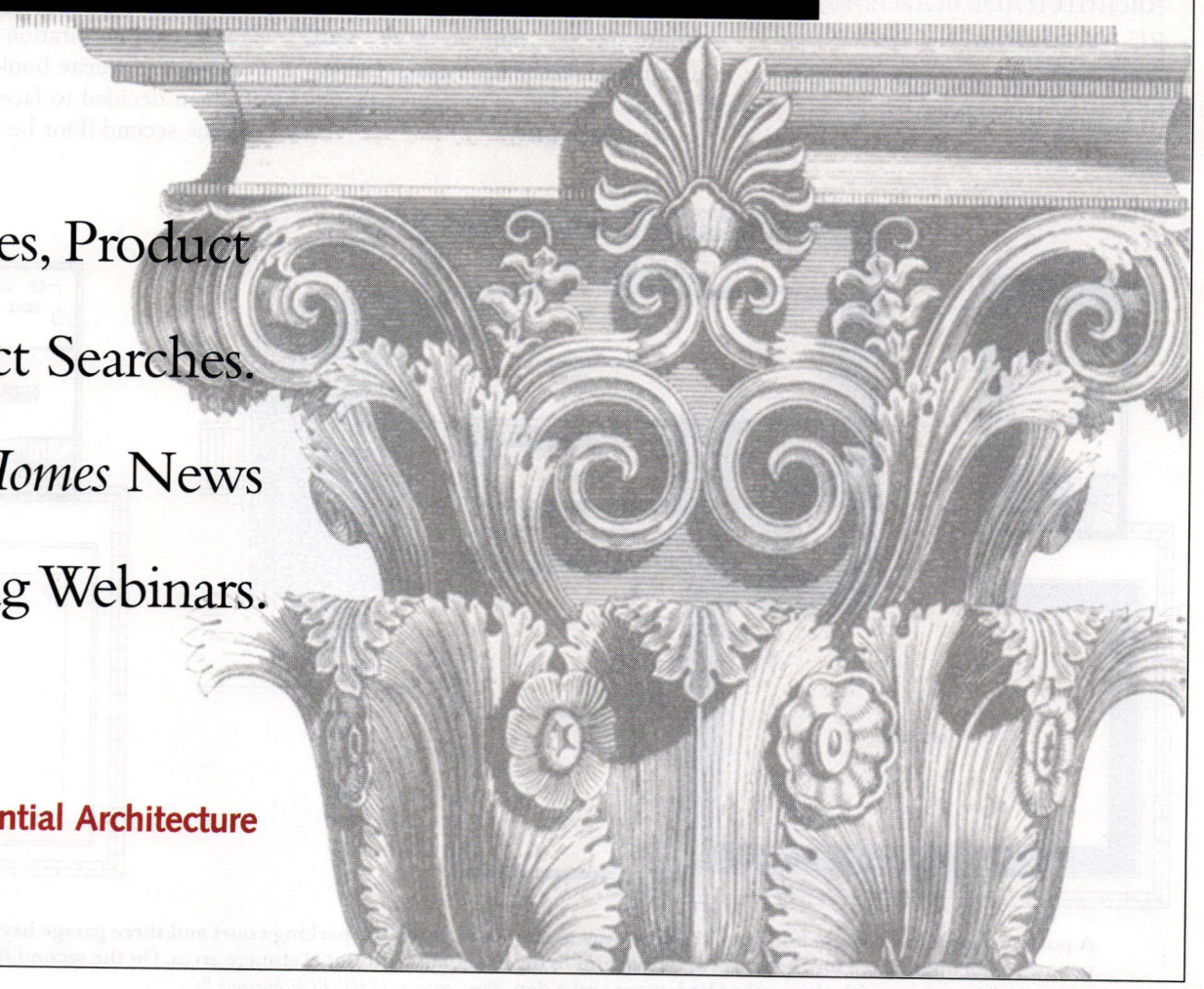
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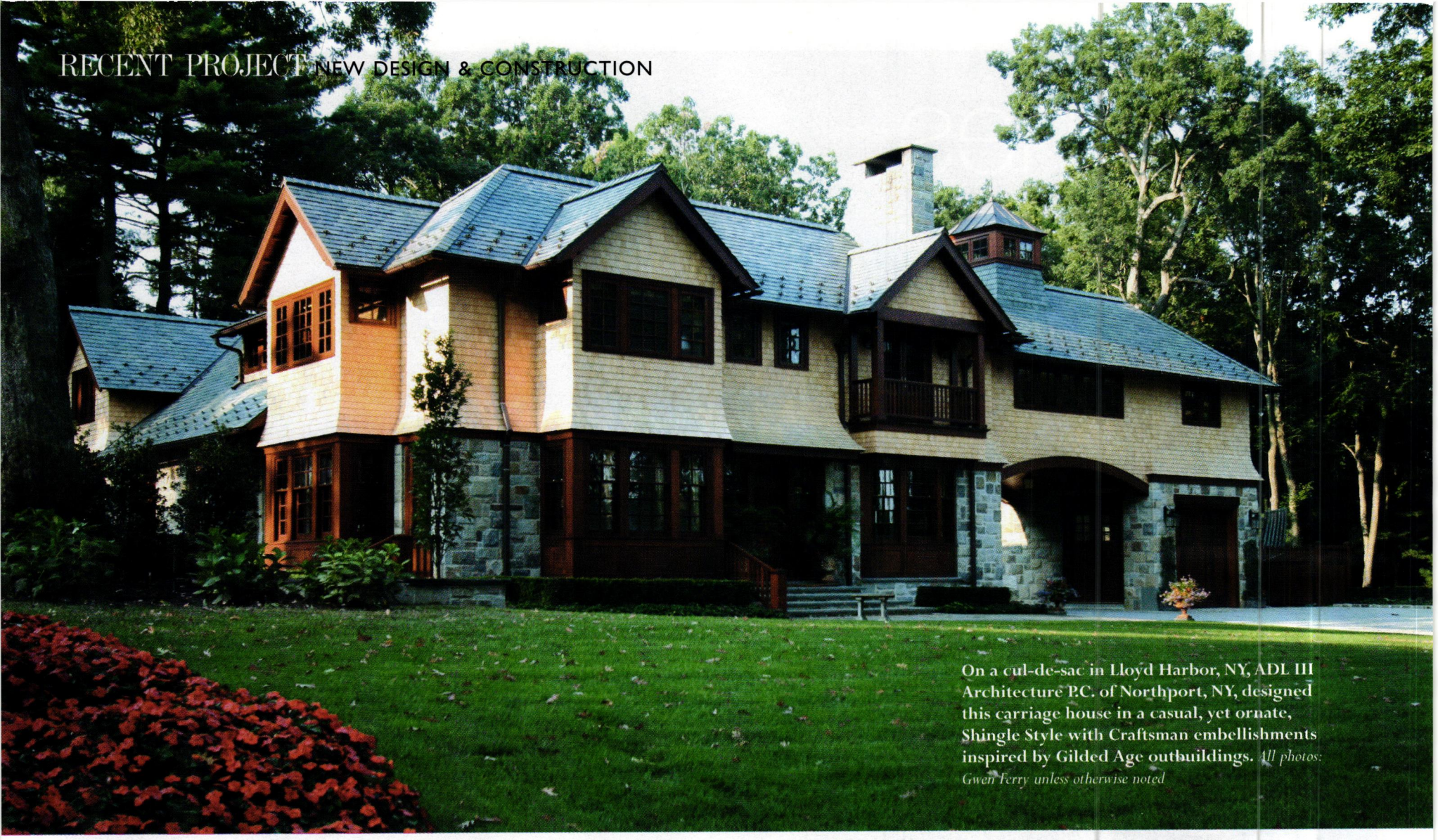
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On a cul-de-sac in Lloyd Harbor, NY, ADL III Architecture P.C. of Northport, NY, designed this carriage house in a casual, yet ornate, Shingle Style with Craftsman embellishments inspired by Gilded Age outbuildings. *All photos: Gwen Ferry unless otherwise noted*

Estate Planning

A carriage house fit for the Gilded Age completes a North Shore Long Island estate.

An eclectic mix of homes in Lloyd Harbor, NY, makes it difficult to pinpoint a common style for the region. However, what's often found is the tradition of pairing casual, yet ornate, outbuildings with formal, grand estates. In April 2004, Alexander D. Latham III, principal of Northport, NY-based ADL III Architecture P.C., was asked to design a carriage house for a client whose house he had designed and was in construction at the time. Latham had designed the main house in the Colonial Greek Revival style; satisfied with the design, the clients gave Latham the freedom to choose a style for the carriage house with the goal of including five to six garage bays with living space for guests. Tucked at the end of a cul-de-sac on the south side of the estate, Latham designed a carriage house in the Shingle Style with Craftsman embellishments, following the tradition of unique outbuildings in the region.

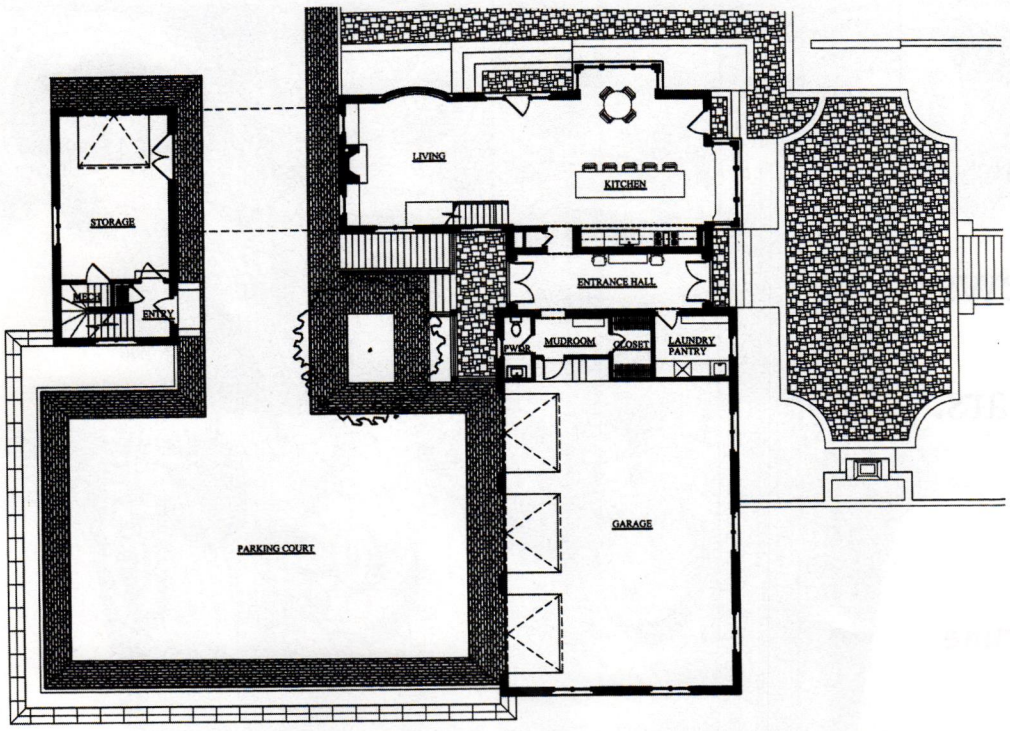
PROJECT: CARRIAGE HOUSE, LLOYD HARBOR, NY

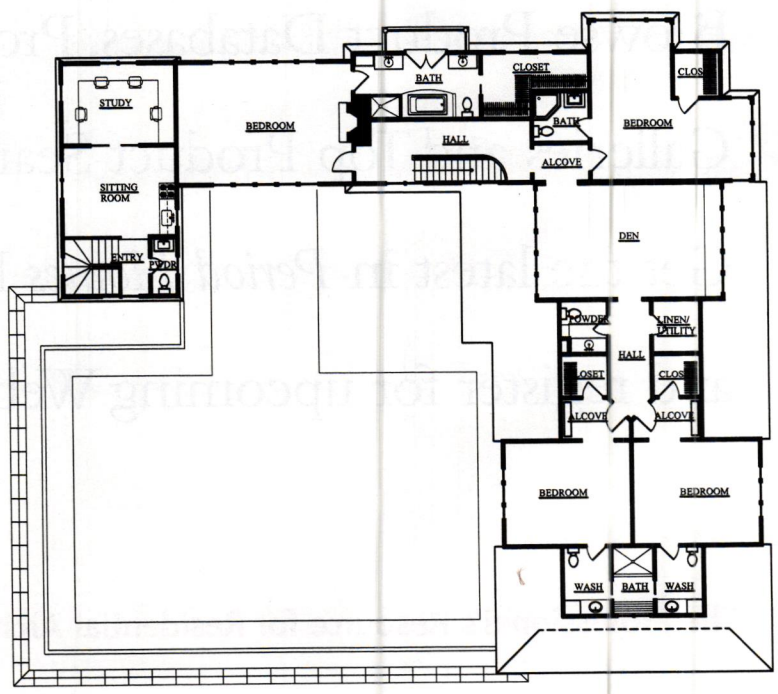
ARCHITECT: ADL III ARCHITECTURE P.C., NORTHPORT, NY; ALEXANDER D. LATHAM III, PRINCIPAL; MICHAEL IWANYZCKO, DESIGNER

With a casual design in mind, Latham and his team set out to research Long Island's larger estates. "The overall design came about when we were looking at some of the larger Gold Coast estates from the Gilded Age," he says. "On Long Island there are many beautifully detailed structures and outbuildings."

Latham's decision to use the Shingle Style provided the casual look he wanted for the carriage house. "It's a very flexible style that is about the seamless unity of freely shaped massing," he says. Yet, Latham also needed the design to be rich in detail. "The Craftsman style, with its attention to detail, lent itself well to this house," he says. "Instead of having a formal eave detail with a closed soffit and a very finished look, we designed an open soffit that is a little bit more casual and informal in style and feel." Indeed, the stained-mahogany open soffit and exposed rafter tails with decorative copper gutter brackets, from The Bungalow Gutter Bracket Co. of Lexington, KY, provide understated details on the exterior.

Drawing inspiration from outbuildings on Long Island and looking in one of his favorite books, Arnold Lewis' *American Houses of the Gilded Age*, Latham decided to face the first floor exterior with a granite veneer and on the second floor he used a natural white-cedar perfection shingle with





A porte cochère was used to minimize the driveway necessary to reach the parking court and three garage bays at the back of the carriage house. The first floor (left) comprises an open space for the kitchen, dining and living areas, and additional storage areas. On the second floor (right), the master bedroom was built above the porte cochère, along with three other bedrooms and a den. *Plans: courtesy of ADL III Architecture P.C.*



The stained-mahogany open soffit and exposed rafter tails with decorative copper gutter brackets give the exterior subtle ornate details.



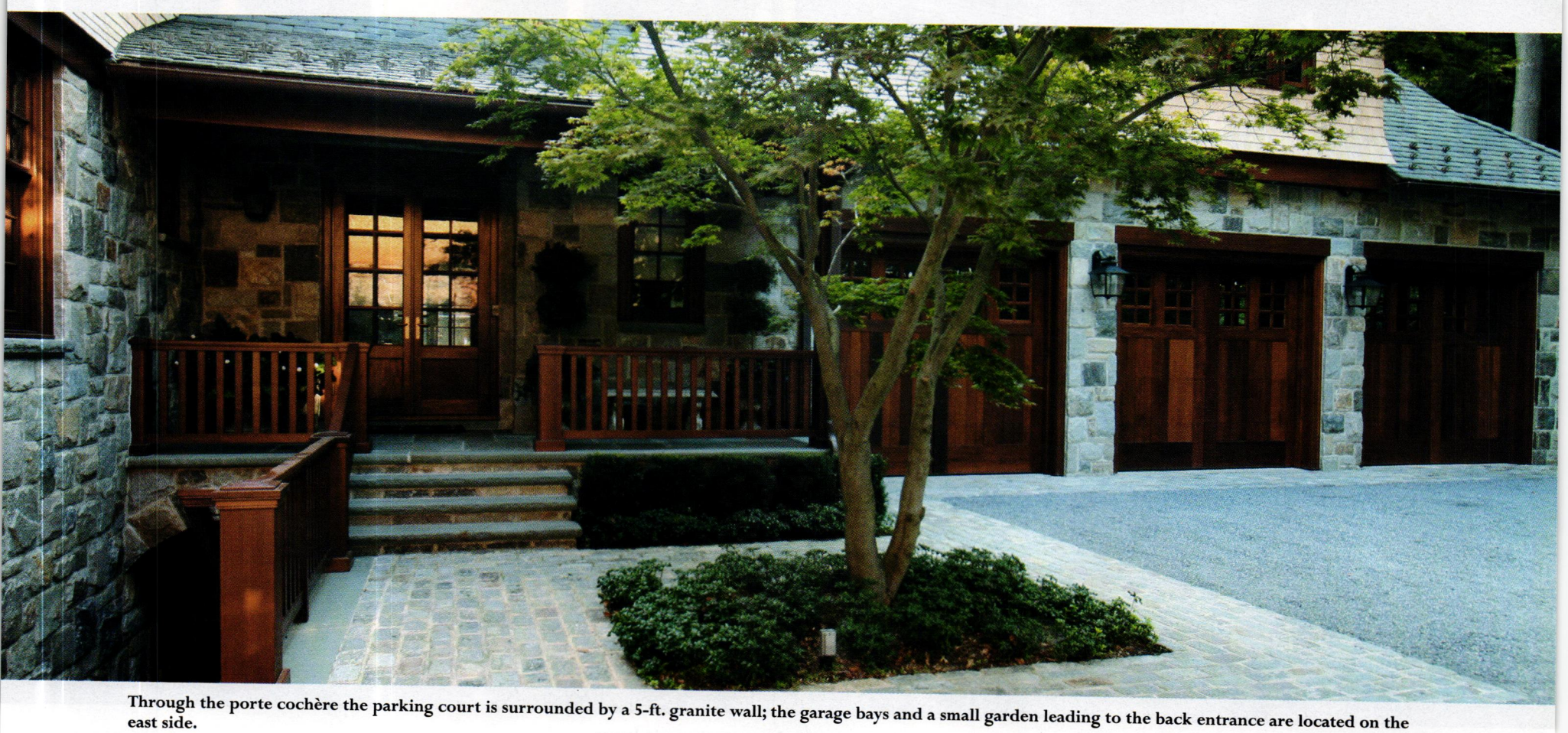
The newel post and railings were designed by the architect to provide unique Craftsman detail in the interior.

a 5-in. exposure. "During the Gilded Age many buildings and houses had stone on the first floor and shingle on the second floor," says Latham. "Those houses are evident from New Jersey to Maine, exhibiting a casual and rustic appearance and yet still maintaining a feeling of permanence."

Although Latham opted to use a completely different design from the main house for the carriage house, he did use some of the same materials to tie the structure in with the main house. Vermont grey slate was installed on the roof of the main house and all of the outbuildings. New York bluestone was installed on the walkways and the sunken terrace on the east side of the carriage house; granite veneer stone on an outdoor fireplace was used on the main house as well.

Following another Gilded Age precedent, a porte cochère anchored by one of the garage bays was built on the western side of the front façade to minimize the driveway needed to reach the parking court and garage bays at the back of the house. "We wanted to emulate the carriage houses that allow the client and visitors to drive through to the parking court and hide the service-oriented functions at the rear of the house, creating a grander look," says Latham. The porte cochère also allows the carriage house to maintain a single-family-house appearance in keeping with the rest of the neighborhood. "We didn't mind having one of the garage bays facing toward the front because we felt that it was in line with the nature of a carriage house, and it's not like we had to hide that fact," he says. Through the porte cochère a 5-ft. granite garden wall encloses the 2,300-sq.ft. parking court while providing, according to Latham, "a sense of enclosure and intimacy." At the eastern side of the parking court, three garage bays are built next to a small garden leading to the back entrance of the carriage house.

During the design phase, the clients appreciated Latham's design so much that they decided to eliminate one of the garage bays to designate it



Through the porte cochère the parking court is surrounded by a 5-ft. granite wall; the garage bays and a small garden leading to the back entrance are located on the east side.



An exposed brick wall paired with the open ceiling and oak beams was inspired by A. Hays Town's Southern interiors.

for living space. "They felt that this was becoming something a little bit more special and they were getting very excited about the potential of it being more than a garage structure," says Latham. "Once they saw the interior sketches they said, 'We'll take over this one garage bay because we could use that extra space on the inside.'" The garage bay became a powder room, mudroom, walk-in closet and laundry pantry for the living space.

Along with the extra living space on the first floor, Latham opted to use a large open space for the kitchen, dining and living room areas. In these spaces, as well as in the master bedroom, Latham created a rustic carriage house feel by utilizing Craftsman elements. "The Shingle style typically has simple moldings that aren't overly elaborate, and we carried that throughout the house," says Latham. "But we wanted embellishments – certainly on the first floor."

Not only do the embellishments serve a decorative purpose, but they also separate the large open space into distinct areas. In emulating A. Hays Town's rustic interiors, Latham used an exposed brick wall to define the kitchen area. "Town created wonderful ceilings because he utilized wooden beams and brick walls together," says Latham. A stained hickory floor draws the eye to the living area, where a fireplace flanked by custom mahogany built-in cabinets serves as the focal point. The fireplace is surrounded with a blue tile, manufactured by Handcraft Tile of Topanga, CA, featuring an oak-tree motif that echoes the mature oak trees outside the bay windows on the north side of the room, as well as the exposed ceiling with oak beams reclaimed from a New England barn by Pioneer Millworks of Farmington, NY.

The mahogany newel post and railing leading up to the second floor on the south side of the living hall posed a challenge for Latham. He wanted a "different and unique take on a Craftsman railing," he says, and opted to design one himself, along with Michael Iwanyzcko, a designer at ADL III. "Instead of using a simple square baluster, we turned them at a 45-degree angle so that they give more dimension and play on the light."

On the second floor, the master bedroom was built over the porte cochère and, like the rest of the house, has custom-built mahogany windows from Brooklyn, NY-based Zeluck Windows and Doors. The windows overlook the mature oak trees on the north side and on the south side, the roof, dormers and entryway of the house. "You get glimpses of the water during the summer and it opens a little bit more when the foliage isn't on the trees," says Latham. Another focal point in the bedroom is the mahogany fireplace and mantel with built-in cabinets in the same style as those on the first floor. A cupola in the center adds to the Craftsman charm of the bedroom. "That cupola was trimmed out on the inside with mahogany beadboard and is open to the bedroom below, so it lets in a lot of natural light," says Latham.

Aware of the importance of the roof to a Shingle Style structure, Latham strove to ensure that it was flawless. "We wanted the final exterior appearance of the roof rafters, soffit and roof decking to look like it was original and not like typical soffits that are boxed out with plywood," he says. "So we stained the Douglas fir rafters to match the mahogany for the soffit and railings. We intended for the details to emulate what would have been done 100 years ago."

Completed in the summer of 2006, the carriage house proves to be a distinct structure on an estate that appears to have been built during the Gilded Age. Taking advantage of the secluded wooded site, the carriage house, though completely different in style from the main house, blends in seamlessly with the eclectic mix of styles in the region. "The carriage house," says Latham, "is a nice little discovery that is part of this beautiful estate at the end of the road." – *Annabel Hsin*



New York bluestone was installed on the walkways and terrace to tie the carriage house to the main house.



Like most Creole cottages, the home features a large front porch lined with windows.



Instead of French doors, Waller designed 10-ft.-tall openings, using stock 7-ft. 2-in. windows with two lower mahogany door leafs to provide access to the front porch.

The porch decking is tongue-and-groove clear pressure-treated pine. "We have a culture of porches here in south Louisiana," says Waller. "The millwork shop has been running this decking for years. In the past, they were made of vertical-grain red cypress, but you can't get that anymore, unless it's salvage, so we use pine now."

Waller notes that the pine is air-dried for a minimum of 90 days, so it doesn't get stressed and warp as it would in a kiln. "It is arrow-straight beautiful lumber, and it soaks up the paint because it is pretty dry," he says. "It makes an excellent porch deck."

In keeping with the Creole tradition, the exterior of the house is finished with lap siding with a 5-in. exposure; Waller used Highland cypress from North Carolina, as opposed to coastal cypress. "It is denser, has a good thick butt and it takes the paint really well," he says. "It will be 10 years before it needs a paint job."

On the roof, Waller used GAF 30-year Timberline fiberglass shingles in a slate-blend color. "The 30-year specification is important," he says, "as the lighter specification has no substance and the heavier (45 year) is too faux. I have been using that for 30 years because of the color. It has enough of a shadow line and a quiet, neutral gray color. The cost is about $65/sq.ft. compared to about $600/sq.ft. for real slate. I would rather put the money in the millwork."

The front of the house features three dormers and there is another larger one on the rear roof. All of the pilasters, frieze boards, molding and face frames were supplied by AZEK. The three fireplaces are from Isokern; the chimneys are stuccoed and feature bluestone caps and copper screens mortared over the flues to prevent chimney swifts from roosting in them.

When it comes to millwork, Waller typically does his own shop drawings. "I did all of the drawings for the windows and doors and then gave them to the shop [Acadian Millwork and Supply of Mandeville]," he says, while lamenting the fact that old-style millwork is becoming a lost art. "There are people who can do the work, but there's just not as much demand for it."

One pleasant surprise came during construction, when Waller discovered some old red cypress. "The lumber was located on the site of an old lumber mill on the bayou," he says. The mill had been torn down but the pilings were still in the ground and were being pulled out when Waller and the client arrived. "They were 12-in. square and had hand-hewn points on the ends," he says. "They had all been cut from virgin Tidewater cypress trees, and were probably 1,000 years old. They were sitting in the ground all these years, so they were perfectly preserved.



Waller designed the garage using traditional Creole briquette-entre-poteaux construction.



The back door opens to the back porch and the courtyard, which is flanked on one side by the master-bedroom suite on the ground floor and the garage and breezeway on the other side.

"We decided to buy all of it. I told the client that anything we don't use in the house can be sold at a profit. But we used just about all of it in the house. It is incredibly beautiful wood." The cypress was used for exposed beams throughout the first floor of the home and for the posts, soffits, beaded ceilings and rafter tails in the garage wing. "It is in most of the rooms in the house, except for the bedrooms," he notes.

The master bedroom and a guest bedroom are on the ground floor and two bedrooms and a bathroom are upstairs. Interior details include flat-panel doors made with applied molding, mahogany countertops in the kitchen and antique rim-lock hardware.

The house itself wraps around a courtyard in the back, with a breezeway leading to the garage. The garage features traditional brick-between-posts (briquette-entre-poteaux) construction, with cypress corner posts, diagonal connecting posts and brick in between.

One of the challenges, Waller says, was designing the back landing that goes to the garage: "Because the garage is on a slab and is 12 in. above grade and the house is raised 42 in., I had come up with about 36 in. on the walkway to tie the breezeway roof to the house without making it look clumsy. It was a challenge to make it attractive to the eye and still work."

After a year and a half of construction, the Creole cottage took its place among the vernacular architecture of the area. Waller has designed a similar cottage in Mandeville, and he admires the style. "Creole design is really about the millwork," he says. "In the past, they made everything by hand, using simple hand tools right on the job. It is simple and elegant millwork. That's what I love about Creole architecture – it is primitive, but it is elegant at the same time." – *Martha McDonald*



The open kitchen features a large mahogany island; the lower casework is also mahogany.



Salvaged Tidewater cypress beams that Waller estimates could be 1,000 years old were used throughout the house. Lighting includes a combination of historic and new fixtures.

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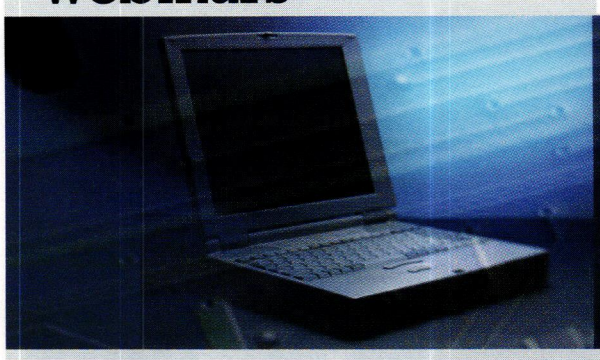
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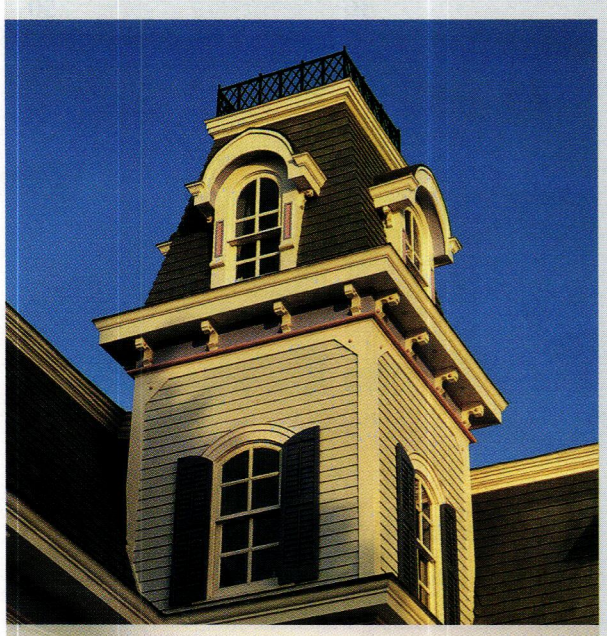
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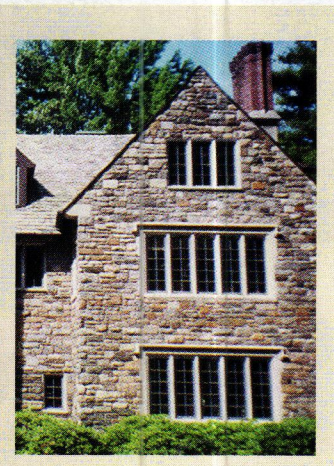
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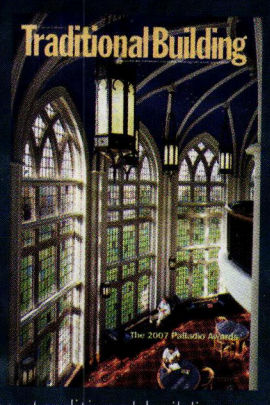
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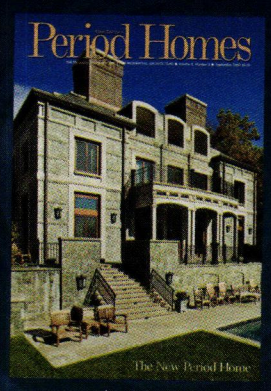
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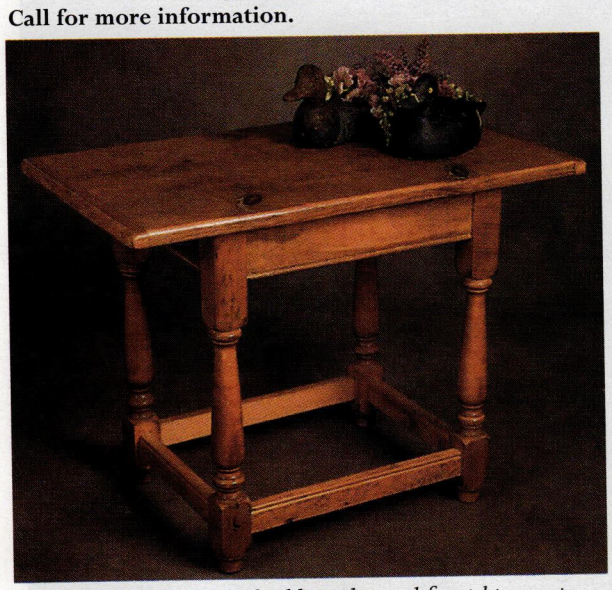
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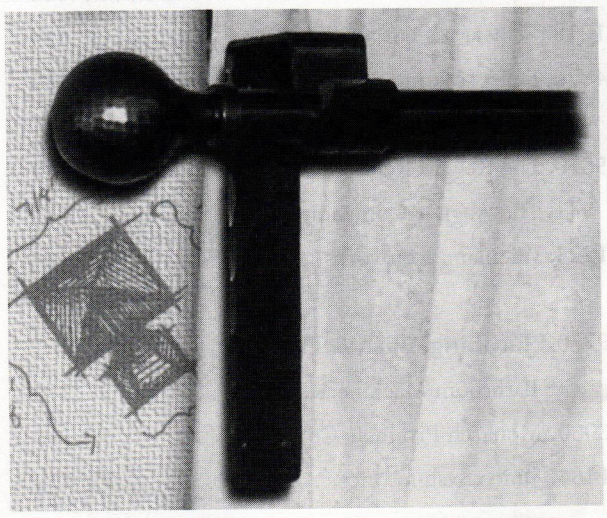
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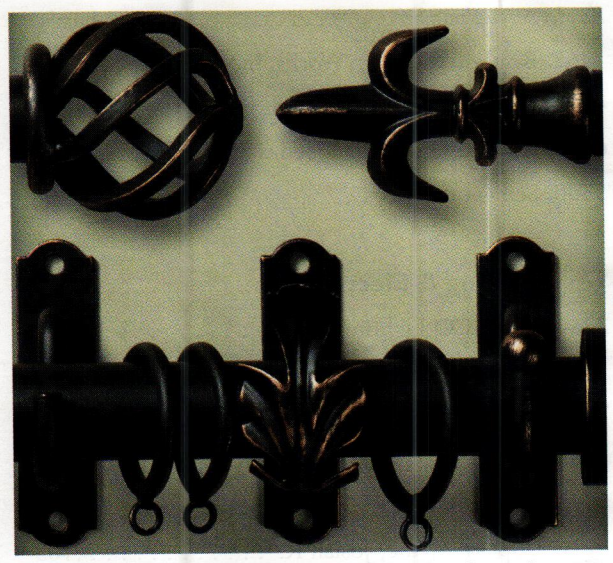
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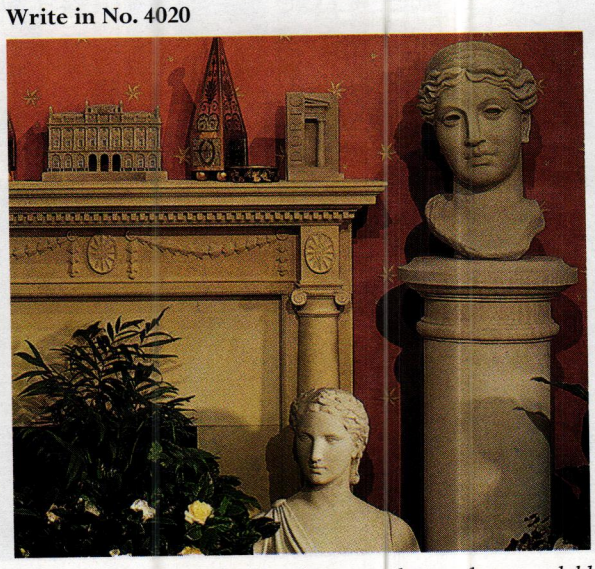
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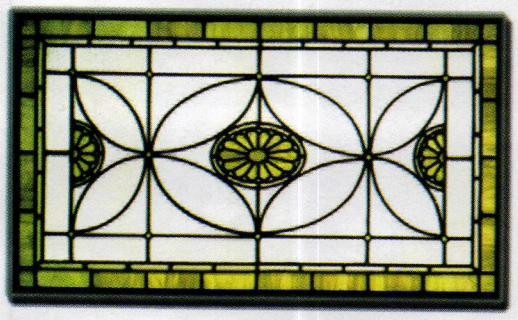
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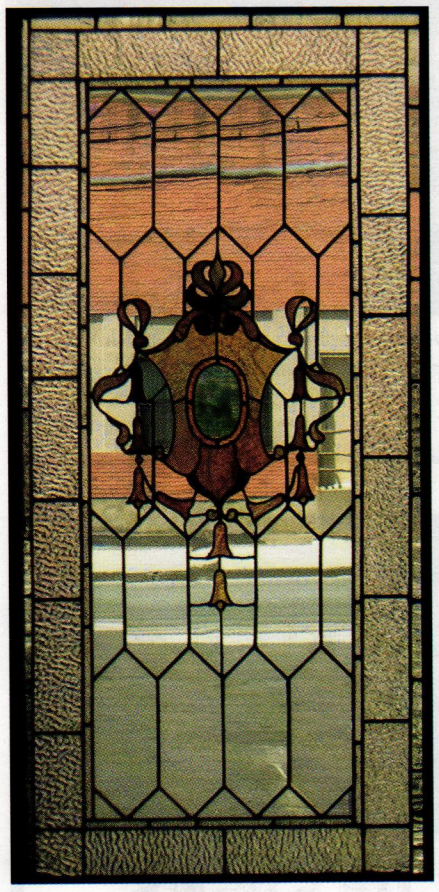
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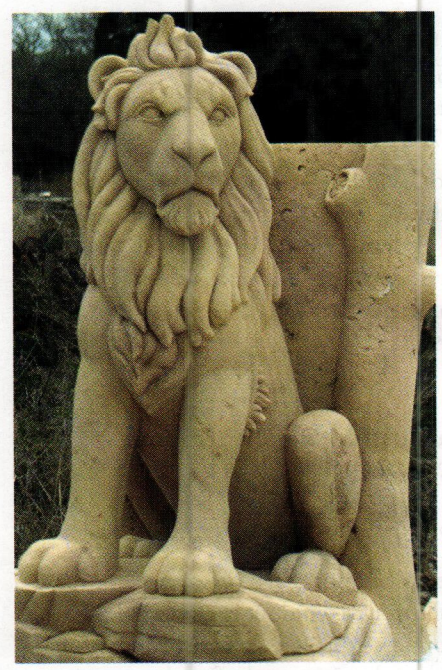
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Supplier of Vicenza-stone hand carvings: statues, fireplaces, consoles, columns, benches, balls, pineapples, balustrades, fountains, gazebos, pergolas, planters, urns, vases, standard & custom sculpture & more.
Write in No. 6110



Texas Carved Stone created this hand-carved lion statue.

Texas Carved Stone, L.P.
254-793-2384; Fax: 254-793-2693
www.texascarvedstone.com
Florence, TX 76527

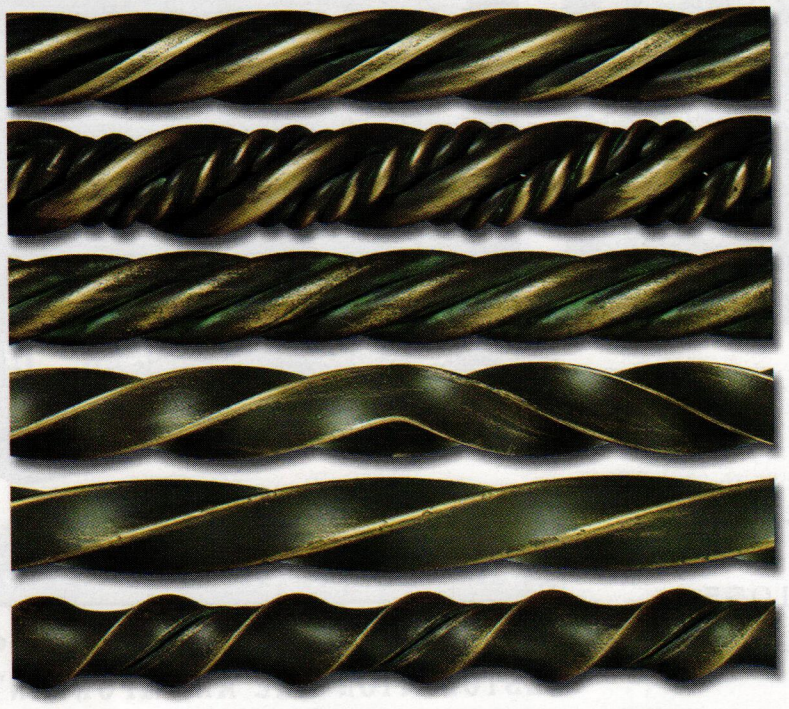
Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.
Write in No. 1055

Wilbur, Frederick - Woodcarver
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www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

Wood carver: traditional decorative interior & exterior carvings; furniture, mantels, moldings, brackets, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.
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A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, coping, planters, fountains & gazebos; cast stone & plaster; stock & custom designs; foam molding.
Call for more information.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, arbors & more.
Write in No. 5008



The Orac Decor collection from Outwater includes this column, pilaster and molding.

Bendix Architectural Products Inc.
800-526-0240; Fax: 800-423-6349
www.bendixarchitectural.com
Englewood, NJ 07631

Manufacturer & distributor of machine-carved decorative wood moldings & ornament & hand-carved elements: corbels, onlays, stair parts, legs & corner posts; doors & mantels; American maple, cherry & red oak, basswood & alder; custom carving upon request.
Write in No. 1362

Brandt, Sylvan LLC
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
Write in No. 3950

Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402

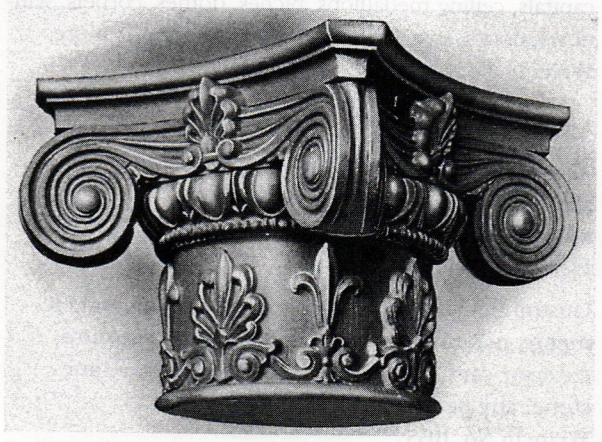
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
Write in No. 1580 for PolyStone; 180 for wood



Chadsworth supplied the 19-ft.-tall, 30-in.-dia. plain Tuscan fiberglass columns for this house.

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

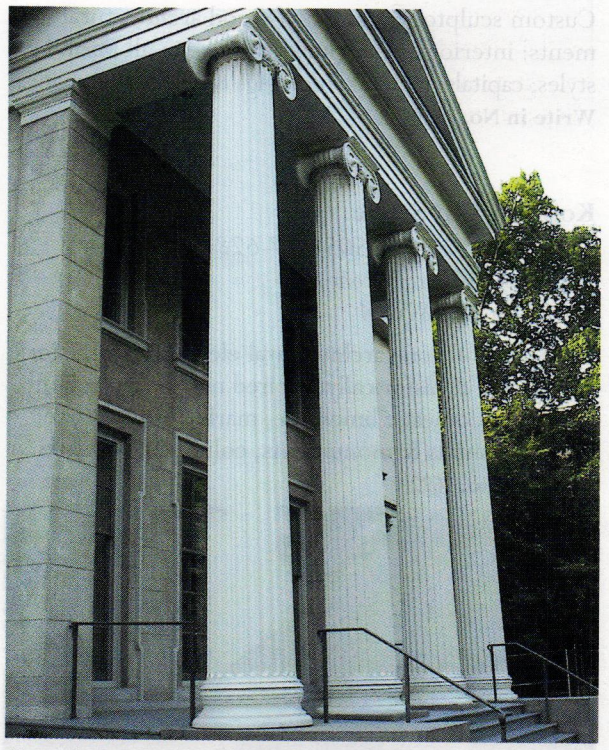
Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Write in No. 210



Replicas of thousands of designs, such as this Ionic Renaissance capital, are included in the catalog of products offered by Decorators Supply.

Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.net
West Haven, CT 06516

Manufacturer of custom wood columns, cylinders, rope twists, large turnings, octagons & pilasters: Classical order; load bearing & ornamental; replication for restoration; stain grade in any species.
Write in No. 8210



Fagan Design replicated this 30-in.-dia. x 20-ft.-tall fluted column (foreground) to match existing columns.

Haddonstone (USA) Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticoes, cornices, weathervanes, molding, trim, molded panels & more; custom components.
Write in No. 4020



Haddonstone's cast-stone M1 columns were used with Doric capitals to create this Classical entryway.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Write in No. 1210



Custom columns and capitals from Historical Arts & Casting can be used in a variety of applications.

Klitsas, Dimitrios - Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
Write in No. 7380

Kopelov Cut Stone
505-867-0270; Fax: 505-867-6787
www.kopelovcutstone.com
Bernalillo, NM 87004

Fabricator of stone architectural elements: for historic restoration & historically inspired new construction; facades in domestic limestone, marble & sandstone; carved mantels & monuments; columns & capitals.
Write in No. 1622



Designed and carved by Kopelov Cut Stone, this grape arbor is made of limestone and locally quarried New Mexico sandstone.

North American Stone Company
972-562-9992; Fax: 972-562-0794
www.northamericanstone.com
McKinney, TX 75071

Manufacturer of custom architectural cast-stone elements: mantels, columns, balustrades, landscape elements, entry systems, pavers, fountains, planters, urns, benches & more.
Write in No. 1623



This cherry column with a Roman Corinthian capital was supplied by Pacific Columns.

Pacific Columns
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www.pacificcolumns.com
Brea, CA 92821

Supplier of interior & exterior columns: roped, belly, carved, high relief, embossed & octagonal; up to 36-in. dia. & 36-ft. lengths; capitals, pilasters, balustrades & porch posts; metal, wood, FRP fiberglass & polymer window trim; shutters; cupolas.
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Rawles-Aden Building Products, Inc.
800-446-1818; Fax: 804-861-9108
www.rawles-aden.com
Petersburg, VA 23803

Distributor of hardwood & softwood flooring: all species; specializes in unfinished & prefinished pine; hardwood & composite decking; columns & porch posts.
Write in No. 1593

Rossato Giovanni, srl/ Vicenza Stone Sculpture
011-39-0444-928-499; Fax: 011-39-0444-928-711
www.vicenzastone.com
36100 Vicenza, Italy

Supplier of Vicenza-stone hand carvings: statues, fireplaces, consoles, columns, benches, balls, pineapples, balustrades, fountains, gazebos, pergolas, planters, urns, vases, standard & custom sculpture & more.
Write in No. 6110

Steptoe & Wife Antiques, Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Supplier of cast-iron architectural elements: spiral & straight stairs, stair kits, railings, gazebos, gates, grilles, fireplace grilles, arbors, cresting, columns & capitals; cast aluminum, bronze & wrought iron/steel.
Write in No. 470

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www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.
Write in No. 138

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www.texascarvedstone.com
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Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.
Write in No. 1055



This capital was carved by an artisan at Texas Carved Stone.

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Write in No. 7120

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

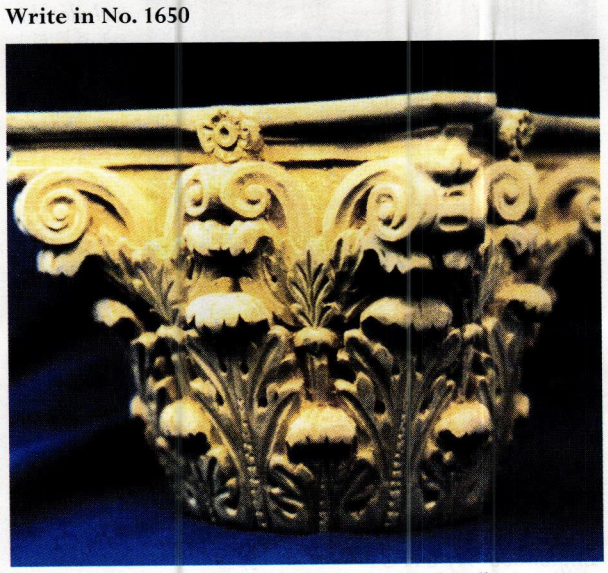
Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Write in No. 1061

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Wood carver: traditional decorative interior & exterior carvings; furniture, mantels, moldings, brackets, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.
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This basswood capital was carved by Frederick Wilbur.

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800-872-1608; Fax: 904-281-1488
www.worthingtonmillwork.com
Jacksonville, FL 32256

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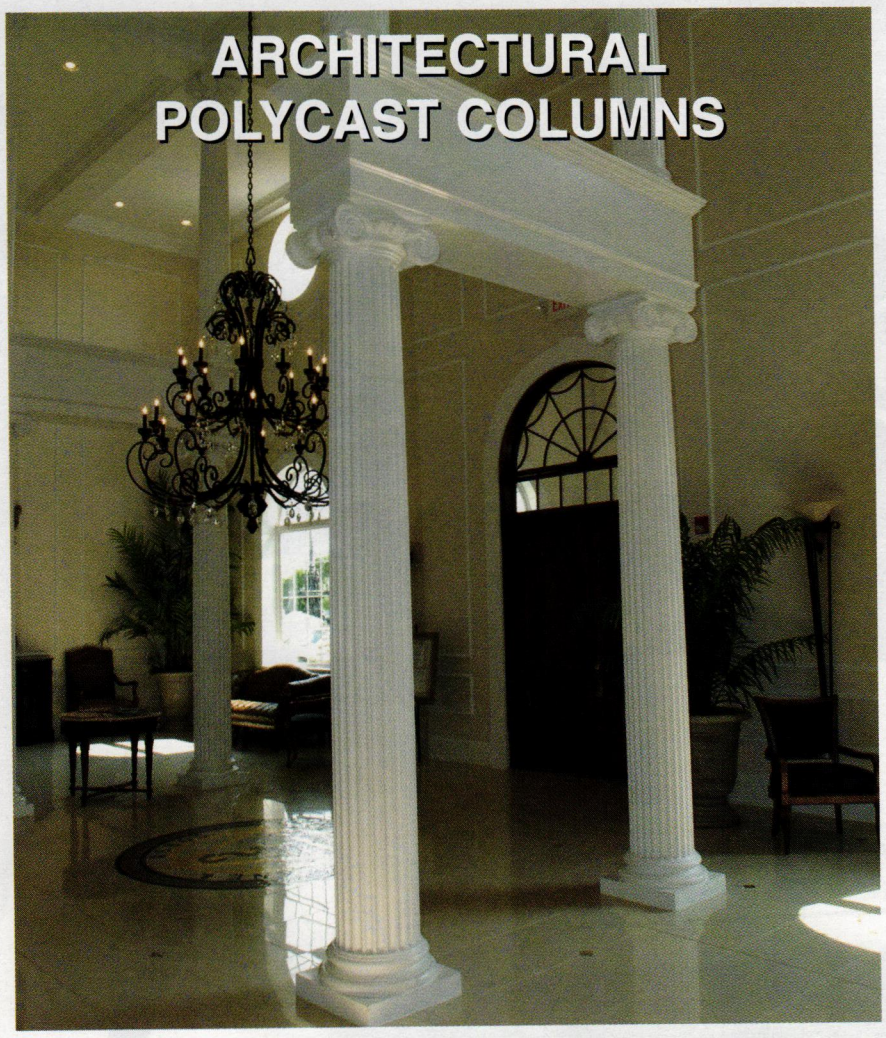


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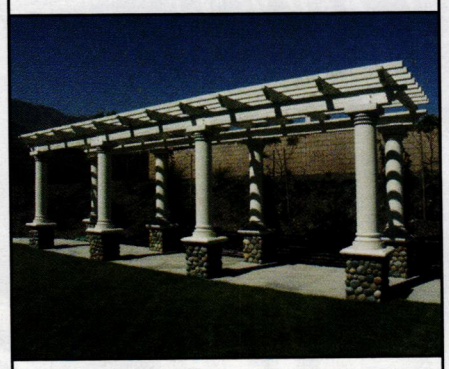
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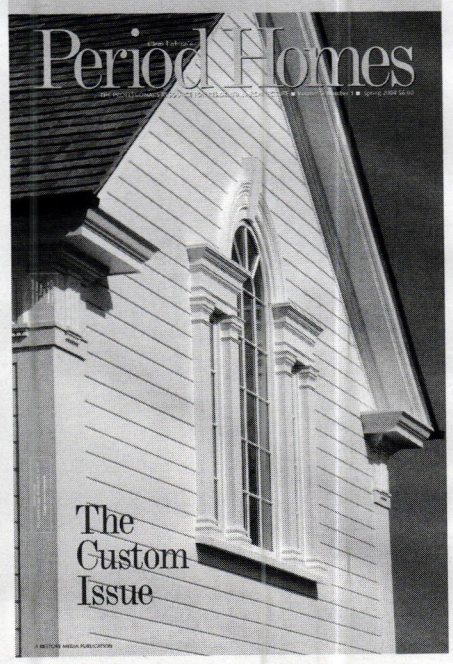
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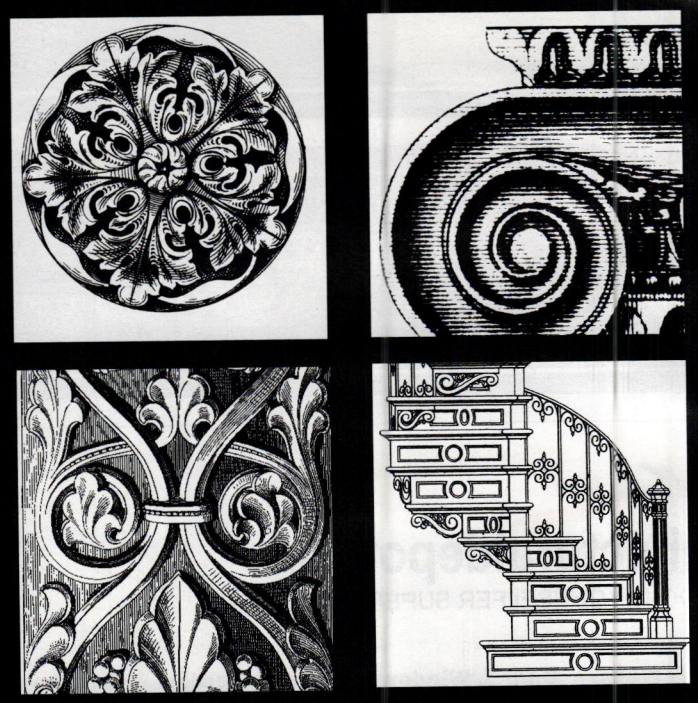
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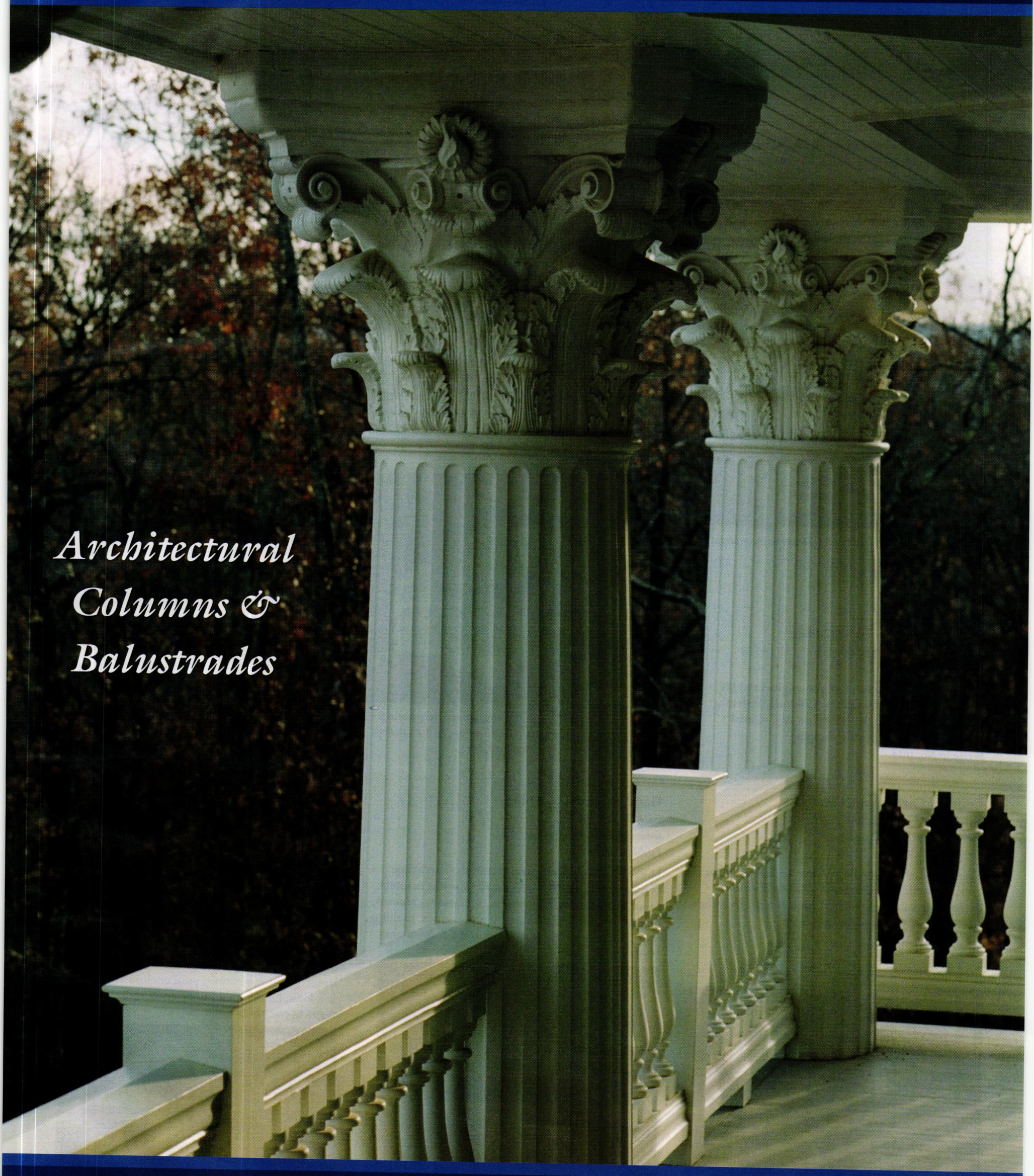
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Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, coping, planters, fountains & gazebos; cast stone & plaster; stock & custom designs; foam molding.
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The model #GA1 gazebo from A&M Victorian Decorations measures 10 ft. in dia.

Connor Homes
802-382-9082; Fax: 802-382-9084
www.connorbuilding.com
Middlebury, VT 05753

Designer & manufacturer of pre-engineered kit homes, barns & outbuildings: Colonial, Federal, Greek Revival, Shingle, Bungalow & Colonial Revival styles; nationwide shipping.
Write in No. 1614

Country Carpenters, Inc.
860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
Hebron, CT 06248

Manufacturer of New England-style post-&-beam carriage houses, garden houses, sheds & country barns: pre-cut & -engineered for assembly by either the firm or a professional carpenter.
Write in No. 246



The Williamsburg gazebo from Dalton Pavilions is made from western red cedar.

Dalton Pavilions, Inc.
800-532-5866; Fax: 215-721-1501
www.daltonpavilions.com
Telford, PA 18969

Designer & manufacturer of gazebos: several styles & sizes; western red cedar; installation services; product portfolio $2.
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www.fourseasonssunrooms.com
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Glass House, LLC
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www.glasshouseusa.com
Pomfret Center, CT 06259

Fabricator of traditional conservatories, greenhouses, sunrooms, pool enclosures, roof lanterns, specialty skylights & glass roof systems: mahogany or aluminum frame; custom fabrication.
Write in No. 1870



Fabricated by Glass House, this custom conservatory features a molded mahogany frame and trim, true-divided-lite windows and coated-copper capping and flashings.

Haddonstone (USA) Ltd.
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Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticoes, cornices, weathervanes, molding, trim, molded panels & more; custom components.
Write in No. 4020



Haddonstone fabricated this large Classical pavilion, model #L9100.

Historical Arts & Casting, Inc.
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West Jordan, UT 84088

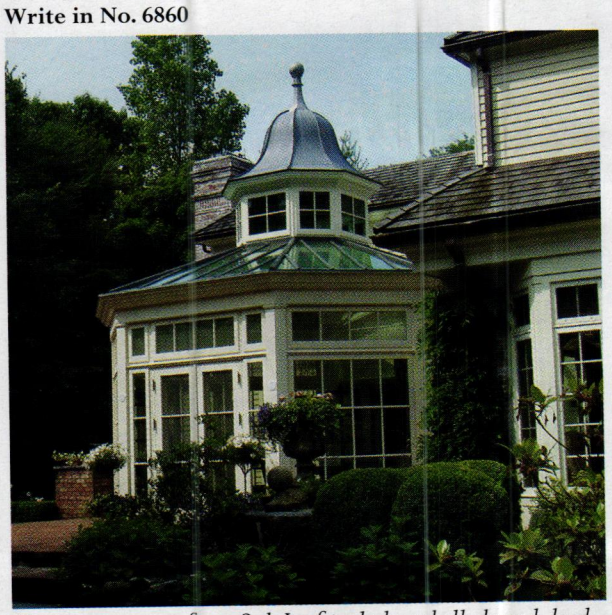
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
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www.hughloftingtimberframe.com
West Grove, PA 19390

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Write in No. 663

Oak Leaf Conservatories of York
800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.com
Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lanterns, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction; premium-grade mahogany.
Write in No. 6860



This conservatory from Oak Leaf includes a bell-shaped, lead-coated-copper cupola and Victorian-inspired etched glass in the clerestory.

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Custom fabricator & installer of traditional conservatories, sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: handcrafted mahogany & cedar components.
Write in No. 378



This conservatory from Renaissance Conservatories is topped with a traditionally styled roof lantern.

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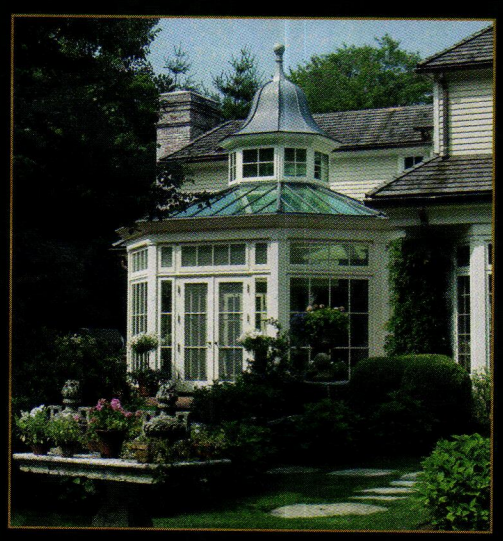
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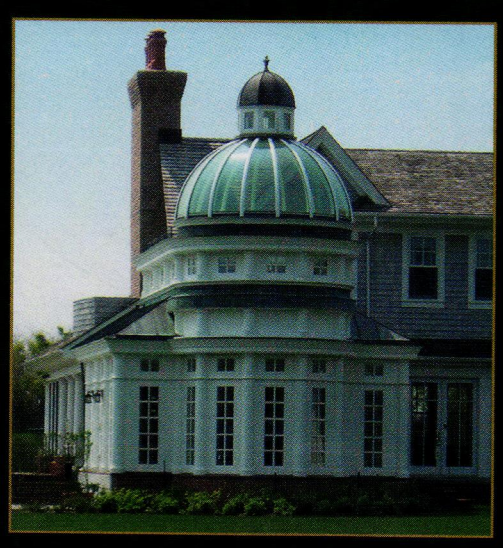












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This sculpted gazebo was fabricated by Rossato Giovanni.

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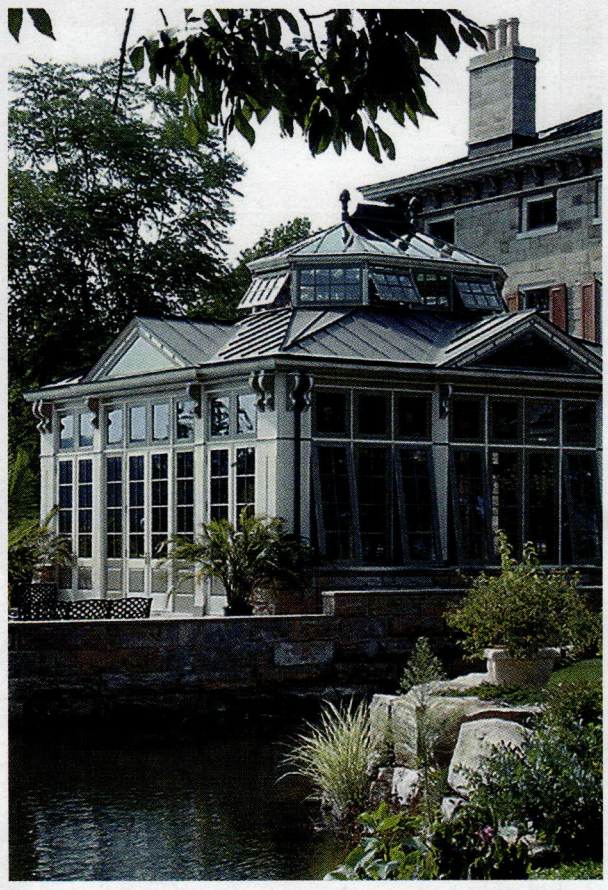
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Write in No. 470

Tanglewood Conservatories, Ltd.
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www.tanglewoodconservatories.com
Denton, MD 21629

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Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
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www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Write in No. 1061

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, balustrades, lighting, grilles, doors, furniture, hardware, fireplace tools, arbors & more; cast & wrought metal alloys in a range of finishes; since 1940.
Write in No. 1223



Wiemann Ironworks fabricated this gazebo, fence and trellis in cast and wrought iron.



Glass House
50 Swedetown Rd., Pomfret, CT 06259
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WRITE IN NO. 378

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Doors, Windows, Shutters & Hardware

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Al Bar-Wilmette Platers
866-823-8404; Fax: 847-251-0281
www.albarwilmette.com
Wilmette, IL 60091

Custom fabricator & restorer of door, window & furniture hardware & lighting: cleans, polishes, plates, repairs & lacquers; all finishes; salvaged hardware; duplication services.
Write in No. 97



Period-style hardware, such as these door handles and escutcheons, is available from Al Bar-Wilmette Platers.

Allied Window, Inc.
800-445-5411; Fax: 513-559-1883
www.invisiblestorms.com
Cincinnati, OH 45241

Manufacturer of 'invisible' interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-e, tempered, acrylic & lexan glazing.
Write in No. 690



Allied Window manufactured a storm window for this round-top window.

Arch Angle Window & Door
330-723-2551; Fax: 330-722-4389
www.archangleohio.com
Medina, OH 44256

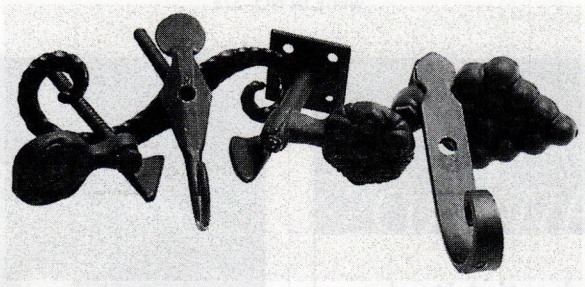
Custom fabricator of special shape aluminum storm doors, windows & screens: round top, arch top, Cathedral & Gothic designs; tempered & low-E glass.
Write in No. 52



Arch Angle Window & Door manufactured this entry door, installed at a house in New York.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, arbors & more.
Write in No. 5008



Architectural Products by Outwater offers seven designs of shutter dogs available in lag, plate or sill mount.

Atlantic Premium Shutters
866-288-2726; Fax: 800-709-9109
www.atlanticpremiumshutters.com
Wixom, MI 48393

Manufacturer of custom exterior shutters: solid-panel & fixed-slat; lifetime structural warranty & 15-year finish warranty; restoration grade; handcrafted.
Write in No. 1534



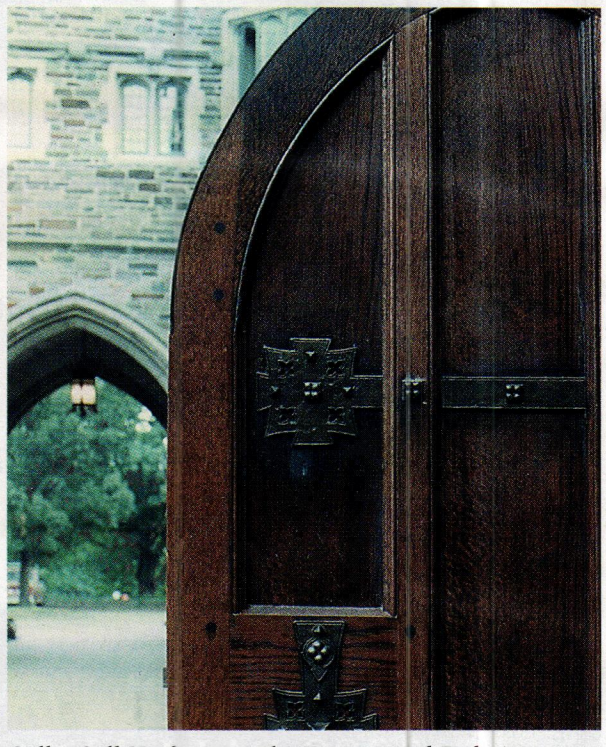
Historically accurate shutters from Atlantic Premium Shutters are made of high-density PVC and composite wood to resist harsh weather.

AZEK Building Products Inc.
877-275-2935; Fax: 570-504-1215
www.azek.com
Moosic, PA 18507

Manufacturer of low-maintenance exterior building products: AZEK Trim, AZEK Mouldings & AZEK Deck.
Write in No. 338

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.
Write in No. 2930



Ball & Ball Hardware supplies Victorian and Early American hardware reproductions in brass, cast iron, bronze, wrought iron and steel.

Bendix Architectural Products Inc.
800-526-0240; Fax: 800-423-6349
www.bendixarchitectural.com
Englewood, NJ 07631

Manufacturer & distributor of machine-carved decorative wood moldings & ornament & hand-carved elements: corbels, onlays, stair parts, legs & corner posts; doors & mantels; American maple, cherry & red oak, basswood & alder; custom carving upon request.
Write in No. 1362

Blaine Window Hardware, Inc.
800-678-1919; Fax: 888-250-3960
www.blainewindow.com
Hagerstown, MD 21740

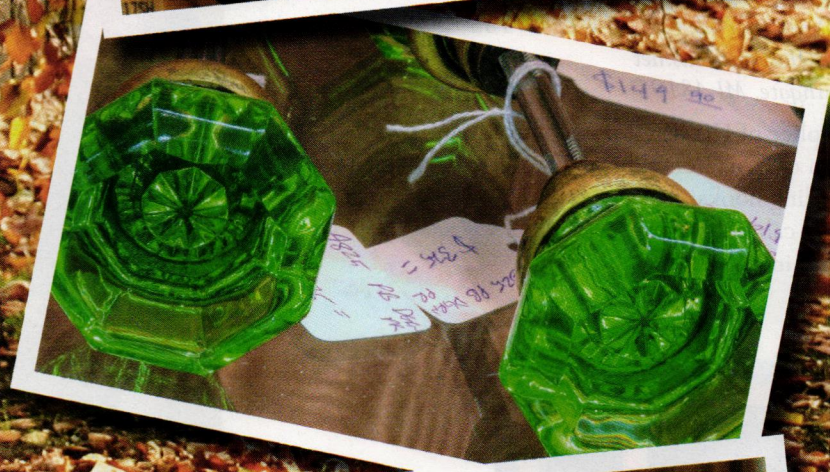
Manufacturer of replacement cabinet, window & door hardware: sash pulleys, weights & chains, tape-balance systems, transom operators & latches & more; custom work & antique reproductions; more than 40,000 replacement parts.
Write in No. 730

Brandt, Sylvan LLC
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www.sylvanbrandt.com
Lititz, PA 17543

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www.brusso.com
New York, NY 10013

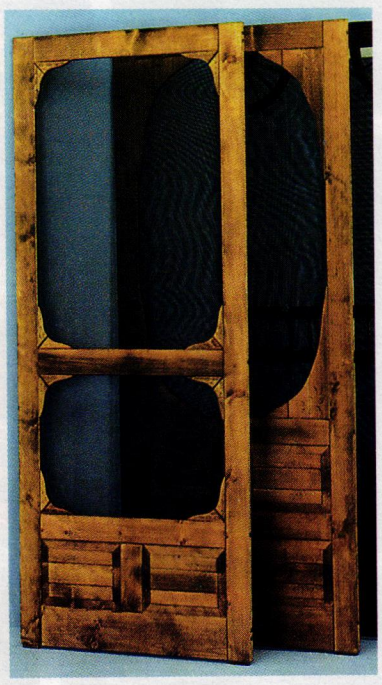
Designer & manufacturer of precision cabinet hardware suitable for commercial & residential use; available for immediate shipment; furniture hardware.
Write in No. 1603



This doorknob, model #CK-103S, was fabricated by Brusso.

Classic Accents, Inc.
800-245-7742; Fax: 734-284-7185
www.classicaccents.net
Southgate, MI 48195

Supplier of UL-listed push-button light switches: plain or ornamental brass & wooden plates; brass molding hooks, decorative tassels & picture-hanging cord; cabinet hardware.
Write in No. 371



Many styles of wood screen doors manufactured by Coppa Woodworking are available painted or stained.

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of wood screen & storm doors: more than 300 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, wood window screens & storm windows.
Write in No. 9600



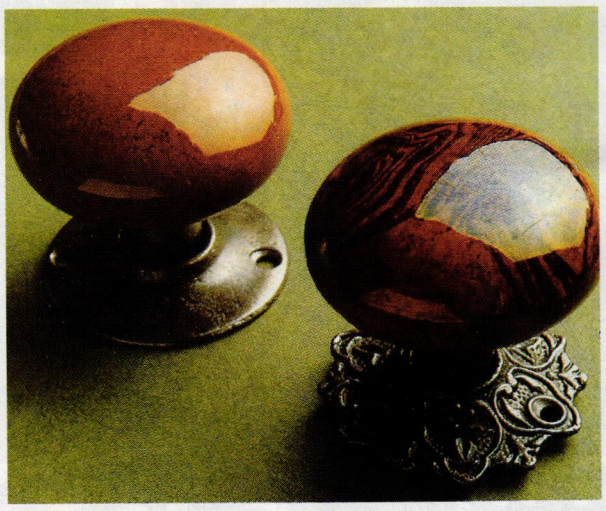
This door pull is typical of the handcrafted Arts and Crafts-style hardware available from Craftsmen Hardware.

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, levers & drapery hardware; grilles.
Write in No. 6980

Crown City Hardware Co.
626-794-1188; Fax: 626-794-1439
www.restoration.com
Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles; switch plates & switches.
Write in No. 432



As part of its hardware collection, Crown City supplies plain and ornate iron rosettes and knobs.

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

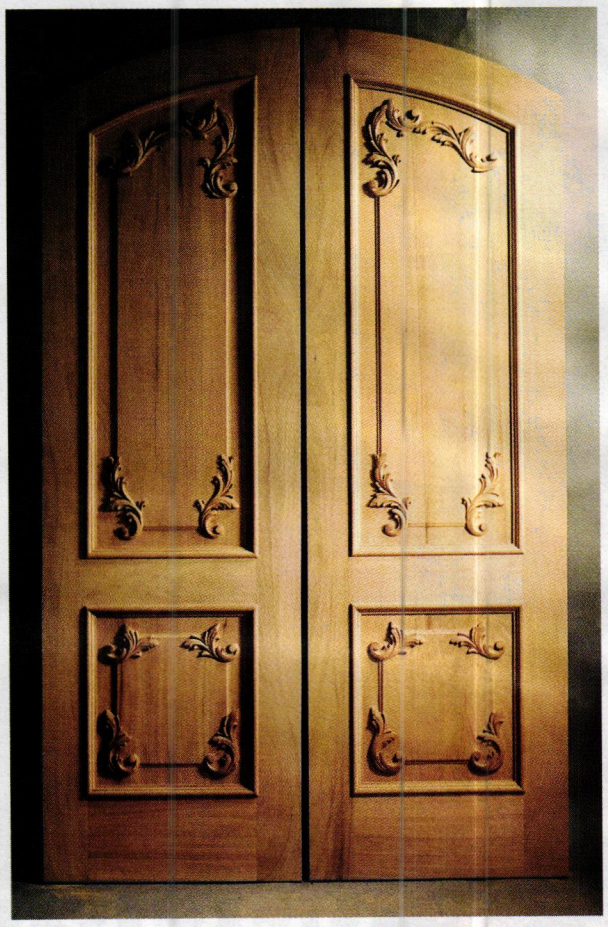
Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
Write in No. 2260



This ornate door handle and matching escutcheon are the work of E.R. Butler.

Erik Wyckoff Artworks
612-617-0446; Fax: Same as phone
www.erikwyckoffartworks.com
Minneapolis, MN 55413

Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine-cellar doors; most wood species.
Write in No. 298



Erik Wyckoff hand carved this entry door set in mahogany.

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood & bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; custom hardware finishes; stained glass; screens & storms.
Write in No. 1910



Grabill manufactured these fixed, round-top pine windows for a restoration project.

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders' hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog $25.
Write in No. 343

P.E. Guerin

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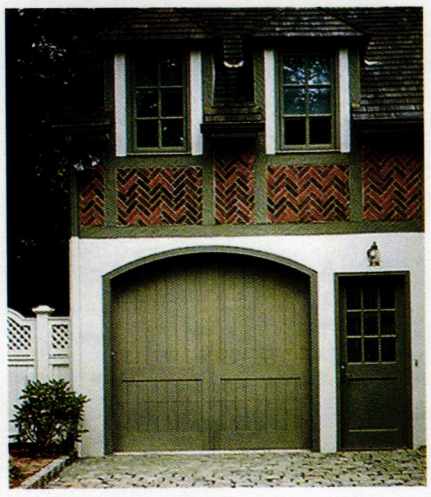
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PEGUERIN.COM 212-243-5270

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Hahn's Woodworking Company, Inc.
908-722-2742; Fax: 908-722-2736
www.hahnswoodworking.com
Branchburg, NJ 08876

Manufacturer of wood garage & carriage-house doors & traditional out-swing & sliding barn doors: clear mahogany, Spanish cedar & other species; custom wood entry doors; restoration services.
Write in No. 6640



This garage door was fabricated by Hahn's Woodworking in western red cedar.

Hamilton Sinkler
866-900-3326; No fax
www.hamiltonsinkler.com
New York, NY 10016

Supplier of custom & standard design window & door hardware: in nickel, brass & bronze; reproduction services; cabinet hardware.
Write in No. 1618



The cast-bronze Jefferson lever is handcrafted by Hamilton Sinkler.

Historic Doors
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom manufacturer of wood doors: circular casings & moldings; restoration & period-style construction; garage doors.
Write in No. 3570



This wood entry was custom manufactured by Historic Doors.



This cast-bronze window from Historical Arts & Casting, model #DW027, comes in two sizes, 4 ft.-4½ in. x 3 ft. and 2 ft.-10½ in. x 2½ ft.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Write in No. 1210

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Write in No. 339



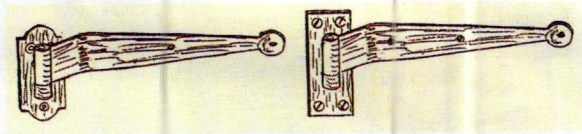
Innerglass Window Systems created this custom interior storm window, which is designed to eliminate drafts and reduce sound infiltration.

Innerglass Window Systems
800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing; maintains the integrity of historic windows; conforms to the opening; no sub-frame needed.
Write in No. 909

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

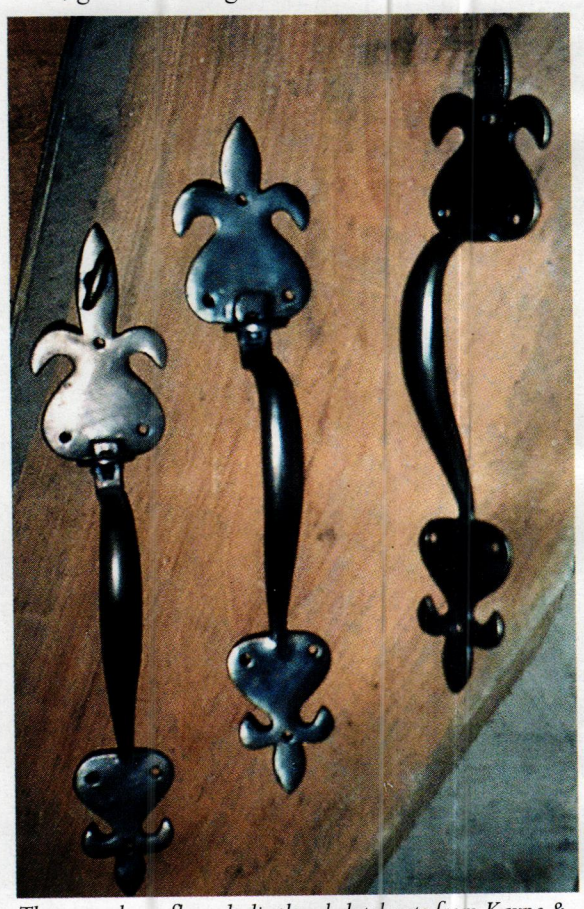
Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.
Write in No. 1240



James Peters & Son manufactures traditional shutter strap hinges with offsets up to ¾ in.

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; grilles; catalog $5.



These cast-brass fleur-de-lis thumb-latch sets from Kayne & Son have an antique finish.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
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Kingsland Co. Shutters
860-542-6981; Fax: 860-542-1752
www.kingslandcompany.us
Norfolk, CT 06058

Manufacturer of exterior shutters in Honduras mahogany: louvered, raised panel & cutout; mortise-&-tenon construction; reproductions; copper caps, fixed control rods & hardware; paneled & louvered arched tops.
Write in No. 196



Kingsland Co.'s Simsbury model raised-panel exterior shutters feature 1¼-in. stiles and rails with ¾-in. panels.

Kolbe & Kolbe Millwork Co., Inc.
800-477-8656; Fax: 715-842-2863
www.kolbe-kolbe.com
Wausau, WI 54401

Manufacturer of wood, aluminum-clad & vinyl windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications.
Write in No. 1608

Lighting by Hammerworks
508-755-3434; Fax: 603-279-7352
www.hammerworks.com
Worcester, MA 01603

Fabricator of reproduction lighting fixtures & wrought-iron hardware: chandeliers, wall sconces & wall- & post-mounted lanterns; gas-burning exterior lighting; copper, brass & tin; hand-forged shutter dogs, hinges & door knockers.
Write in No. 5090



This door pull from Maguire Iron pivots to operate with a latch or lock; it also pivots away from the door for easy operation.

Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Sparks, NV 89432

Supplier of traditional hardware & lanterns: door, cabinet, window, shutter, furniture, gate & mailbox hardware; knobs & levers with compatible locks of various backsets & functions; wrought-iron, pewter, rust, brass & bronze finishes; custom work.
Write in No. 7600

Marvin Windows & Doors
888-537-8268; Fax: 218-386-4027
www.marvin.com
Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weatherstripping; storm windows; numerous design choices & glazing options.
Write in No. 1611



The Ultimate Outswing French Door is one of many traditionally styled doors available from Marvin.

Mitchell, D.C.
302-998-1181; Fax: 302-994-0178
www.dcmitchell.org
Wilmington, DE 19804

Supplier of reproduction period door, window, shutter & furniture hardware: box locks, strap hinges, shutter tiebacks & more; brass & iron; foundry, machine-tool & press work; steel fabrication, metal forging & finishing.
Write in No. 2800

Newton Millham - Blacksmith
508-636-5437; Fax: 508-636-3141
www.millhamhardware.com
Westport, MA 02790

Manufacturer of Early American architectural hardware: latches, spring latches, bolts, strap hinges, HL hinges & shutter dogs; hand forged & finished.
Write in No. 1488

Pacific Columns
800-294-1098; Fax: 714-630-4549
www.pacificcolumns.com
Brea, CA 92821

Supplier of interior & exterior columns: roped, belly, carved, high relief, embossed & octagonal; up to 36-in. dia. & 36-ft. lengths; capitals, pilasters, balustrades & porch posts; metal, wood, FRP fiberglass & polymer window trim; shutters; cupolas.
Write in No. 195

Parrett Windows
800-541-9527; Fax: 715-654-6555
www.parrettwindows.com
Dorchester, WI 54425

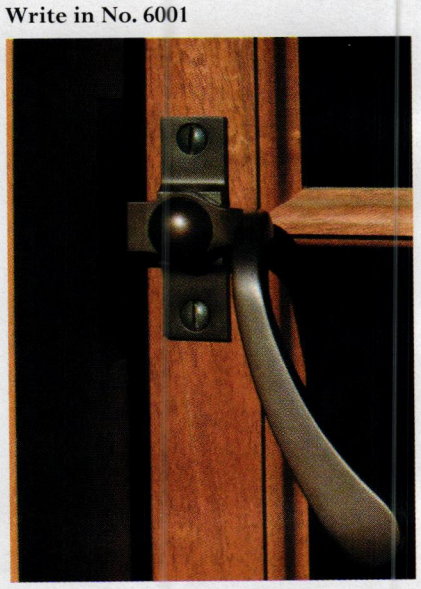
Manufacturer of handcrafted custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; certified & tested fixed & operating windows; historical replications.
Write in No. 3003



A craftsman from Parrett Windows works on this custom true-divided-lite window.

Phelps Co.
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.
Write in No. 6001



Phelps manufactures traditional brass window hardware in five different finishes for double-hung and casement windows.

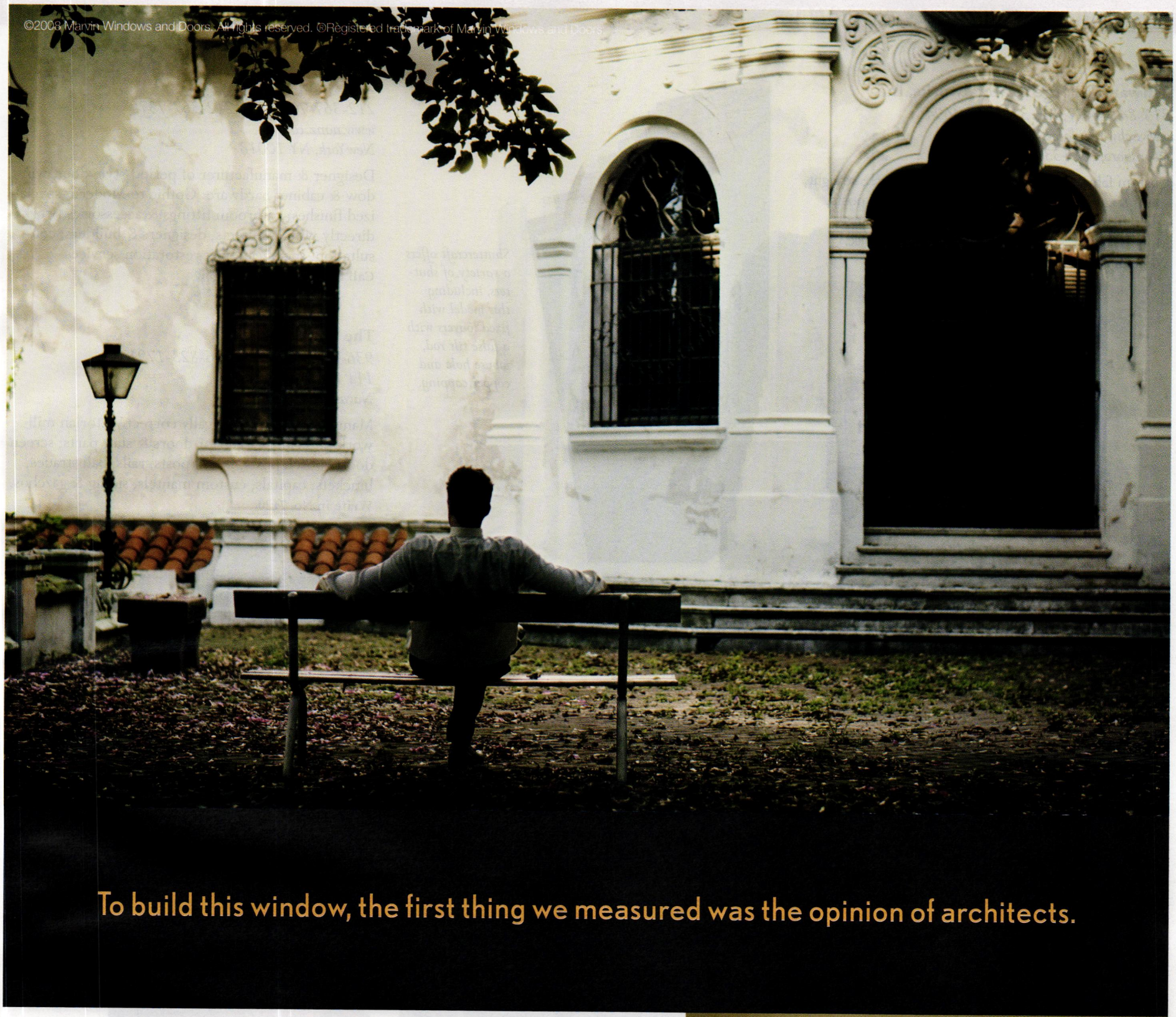
Rohlf's Stained & Leaded Glass Studio, Inc.
800-969-4106; Fax: 914-699-7091
www.rohlfstudio.com
Mount Vernon, NY 10550

Custom fabricator of art glass: antique stained, leaded & painted/fired glass; protective & storm glazing; beveled, etched/sandblasted & fused/slumped glass; new designs & replications; systems for restoring casement windows.
Write in No. 6240



Rohlf's Stained & Leaded Glass Studio engineered and designed the windows for this residence.

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Schwartz's Forge & Metalworks, Inc.

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www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
Write in No. 1218



Schwartz's Forge fabricated this entry for a New York City townhouse.

Seekircher Steel Window Repair Corp.

914-734-8004; Fax: 914-734-8009
www.seekirchersteelwindow.com
Peekskill, NY 10566

Repairer of steel casement windows: performed on location; more than 7,000 windows repaired annually in 26 states; large collection of vintage steel casement windows, doors & hardware; family-owned business established in 1977.
Write in No. 3590



These 75-year-old steel casement windows were salvaged and then incorporated into this structure by Seekircher Steel Window Repair.

Shuttercraft, Inc.

203-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443

Manufacturer of wood shutters: cedar & mahogany exterior movable & fixed louvers, board & batten, raised panels, cutouts, capping, arches & more; hinges & holdbacks; interior louvers & panels; full painting services; all sizes; shipped nationwide.
Write in No. 5005



Shuttercraft offers a variety of shutters, including this model with fixed louvers with a false tilt rod, mouse hole and copper capping.

Steel Windows & Doors, USA

203-579-5157; Fax: 203-579-5158
www.steelwindowsanddoors.com
Bridgeport, CT 06607

Supplier of steel & bronze windows & doors: custom colors; variety of finishes available.
Write in No. 1617



Steel Windows & Doors supplied these Berkeley series hot-rolled steel windows, which were fabricated by Crittall Windows.

Superior Moulding, Inc.

800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.
Write in No. 138



This lever handle is model #2055 from Nanz' line of period-style door hardware.

The Nanz Company

212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.
Call for more information.

The Wood Factory

936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Write in No. 7120



This Victorian-style wood door with raised panels and art-glass inserts is the work of The Wood Factory.

Timberlane, Inc.

800-250-2221; Fax: 215-616-0753
www.timberlaneshutters.com
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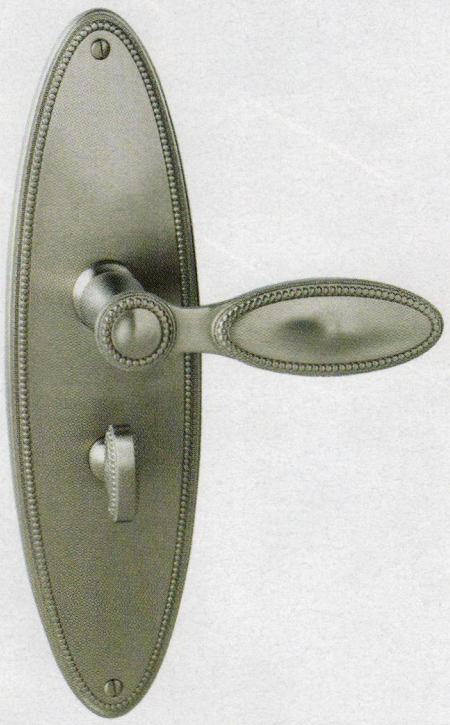
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www.vintagewoodworks.com
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www.vonmorris.com
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This beaded door handle and escutcheon are available from Von Morris.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

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Write in No. 1223



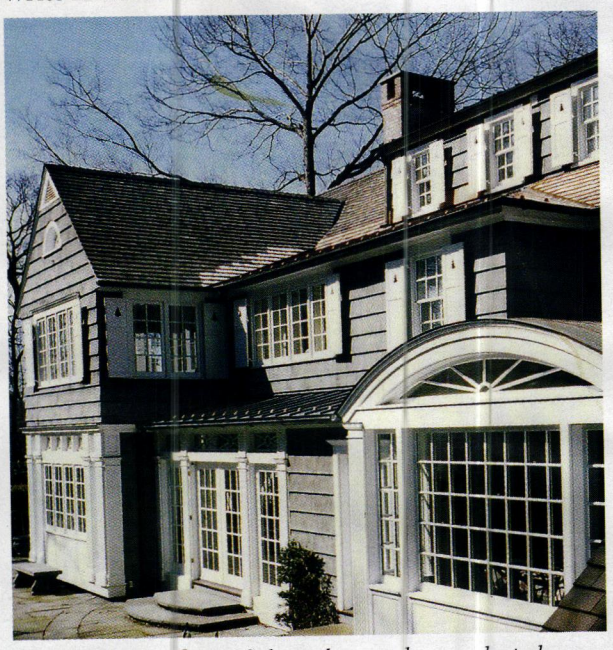
Wm. J. Rigby supplies unused builders' hardware from 1860 to 1960, such as this storm sash fastener.

Wm. J. Rigby Co.
607-547-1900; No fax
www.wmjrigby.com
Cooperstown, NY 13326

Supplier of unused, original builders' hardware: 1860s to 1940s; knobs, escutcheons, locksets, hinges, door knockers, doorbells, push plates & more; shutter & window hardware; brass, bronze, steel & nickel; restored antique hardware.
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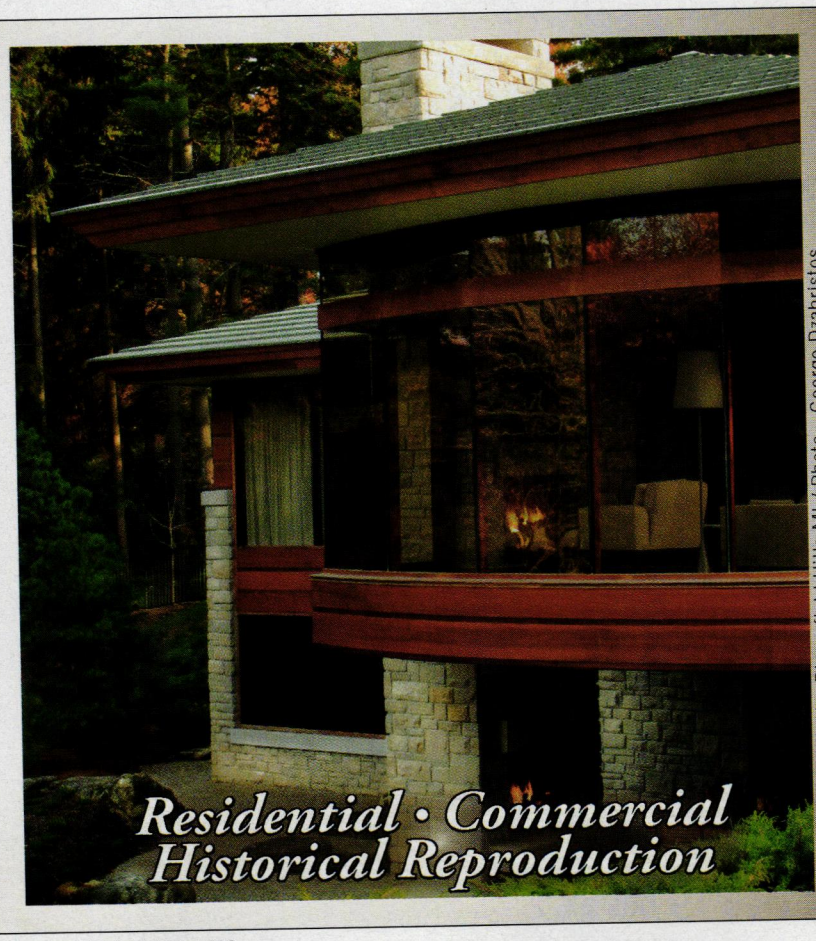
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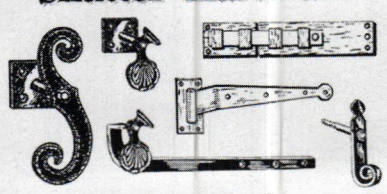
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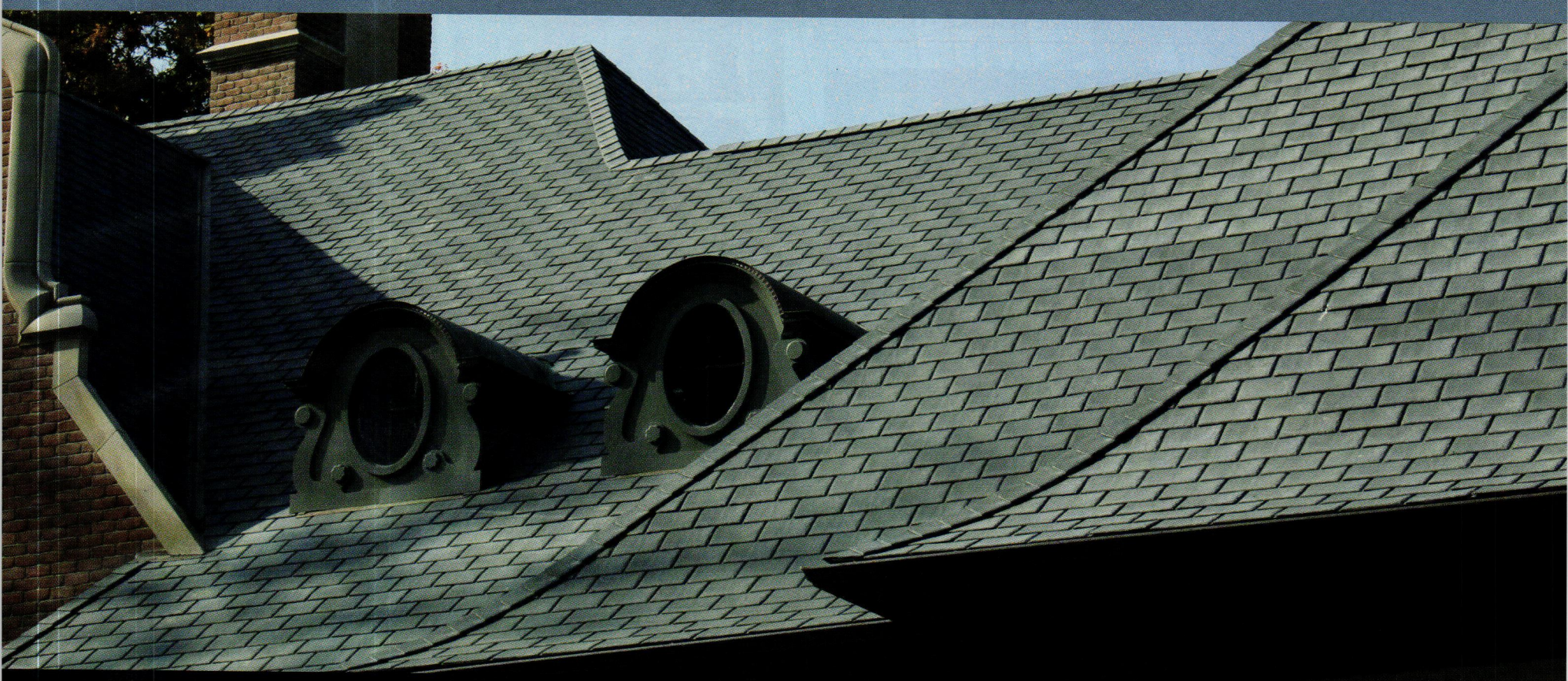
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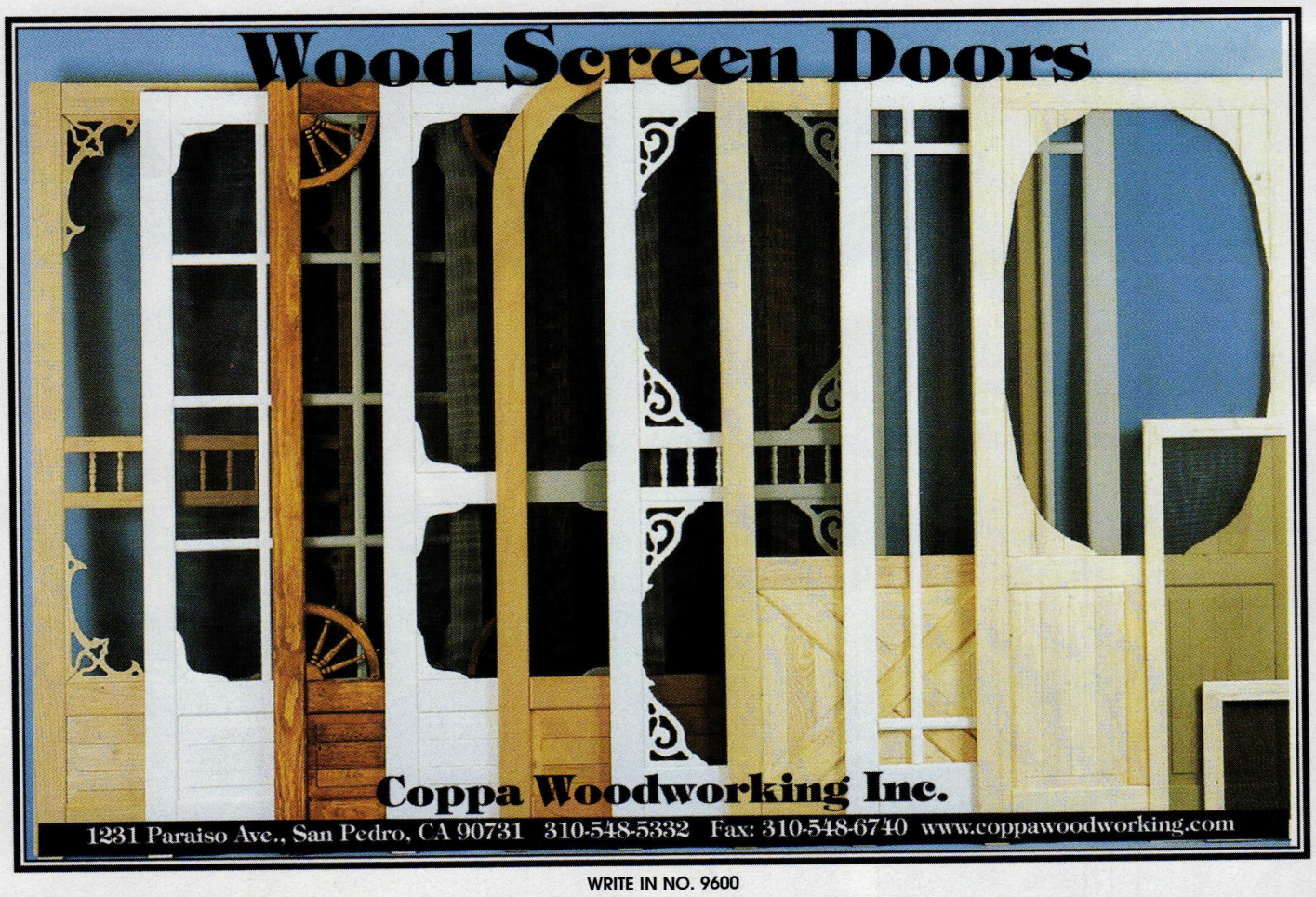
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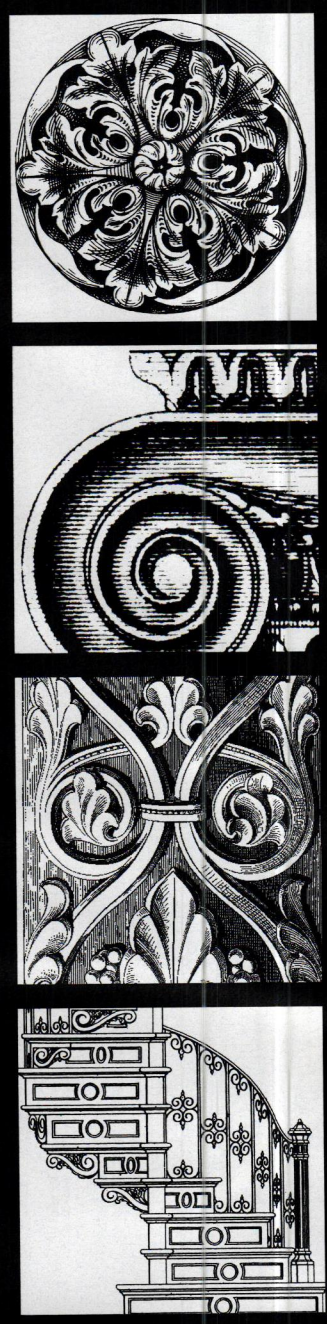
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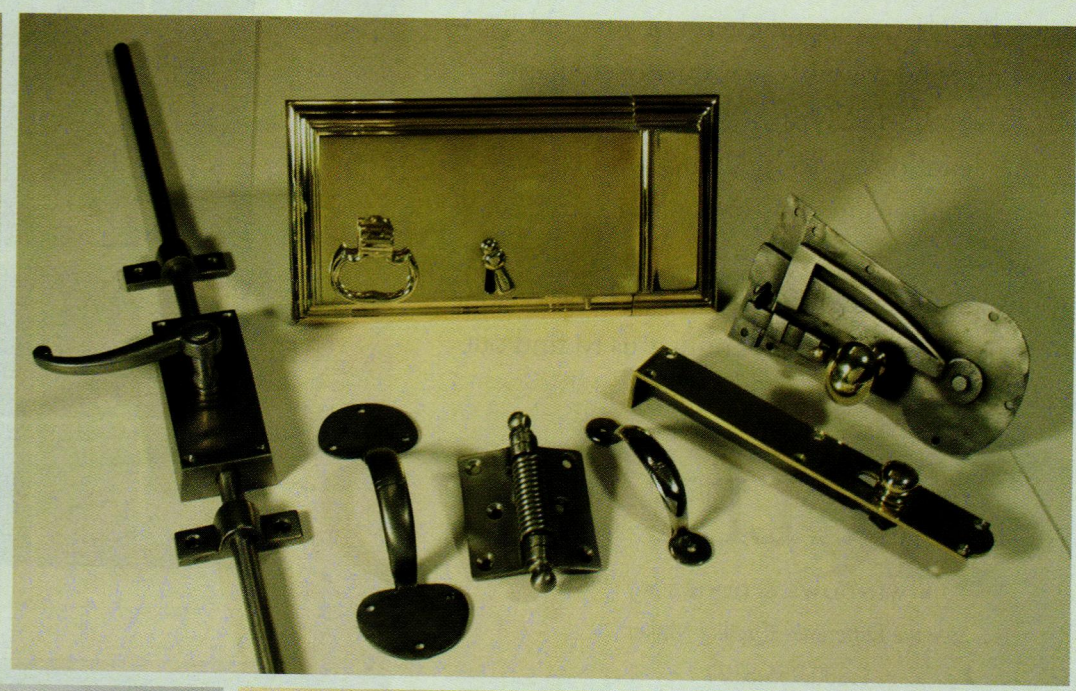
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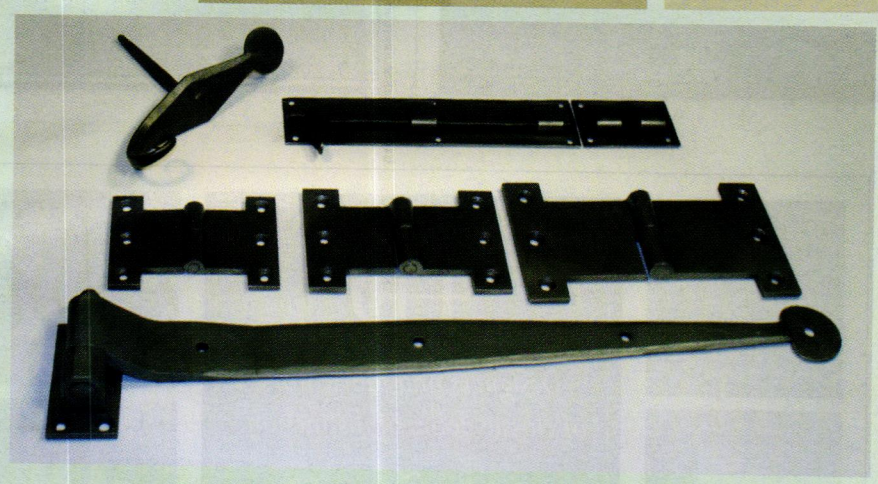
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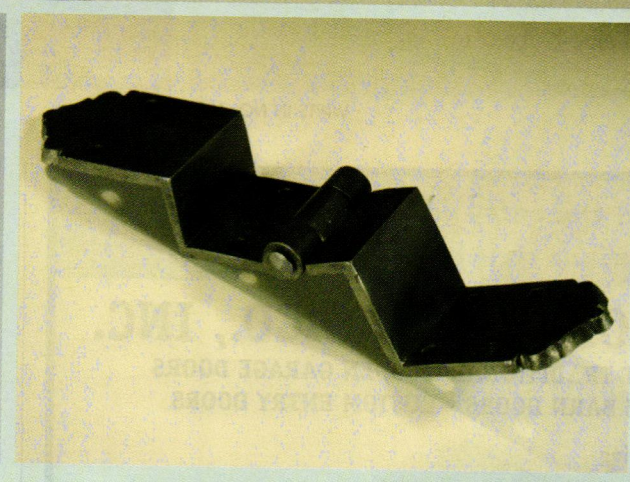
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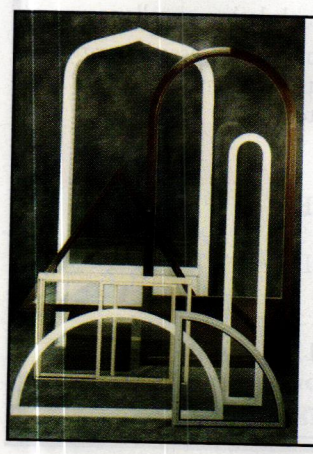
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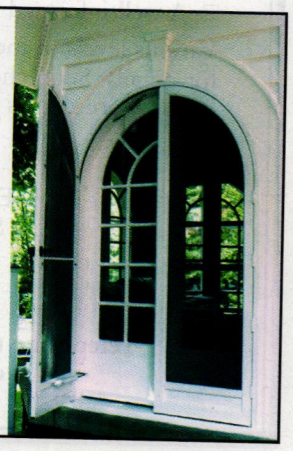
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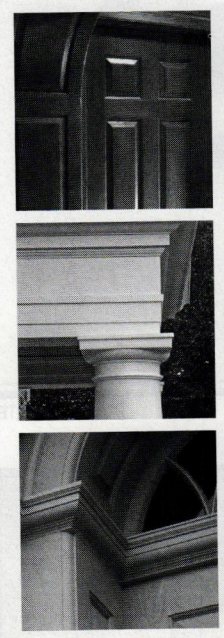


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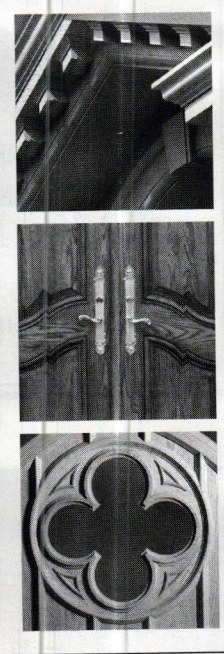
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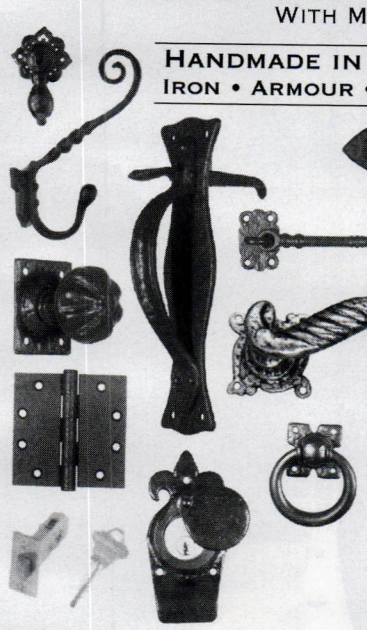
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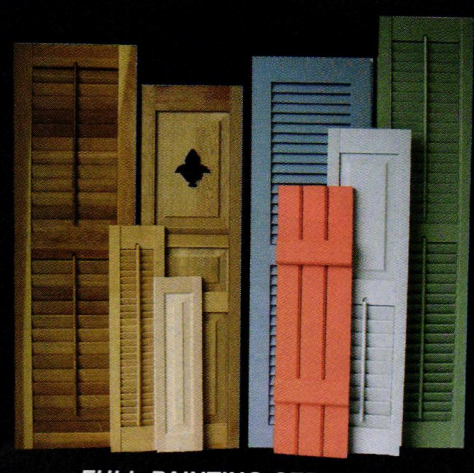
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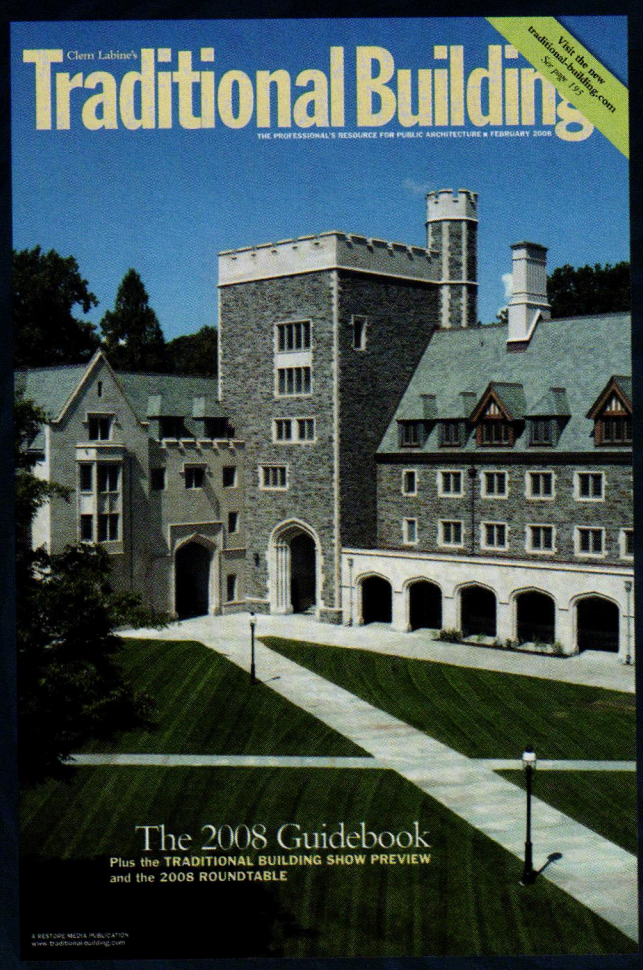
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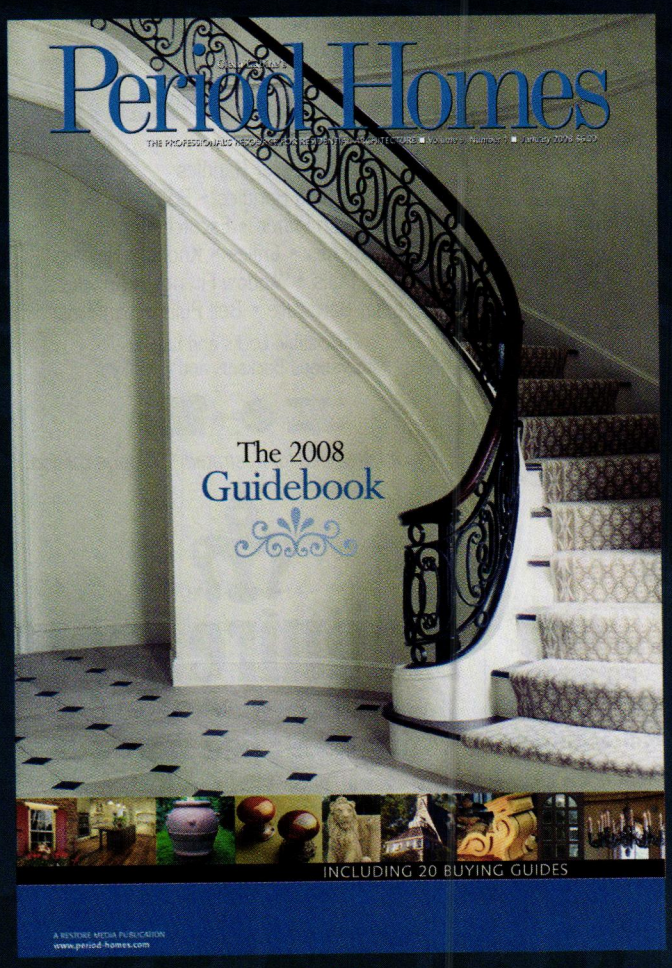
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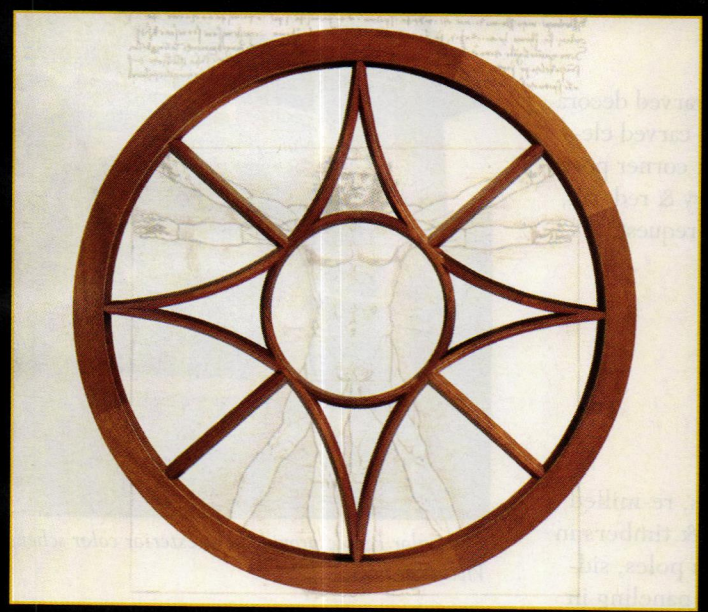
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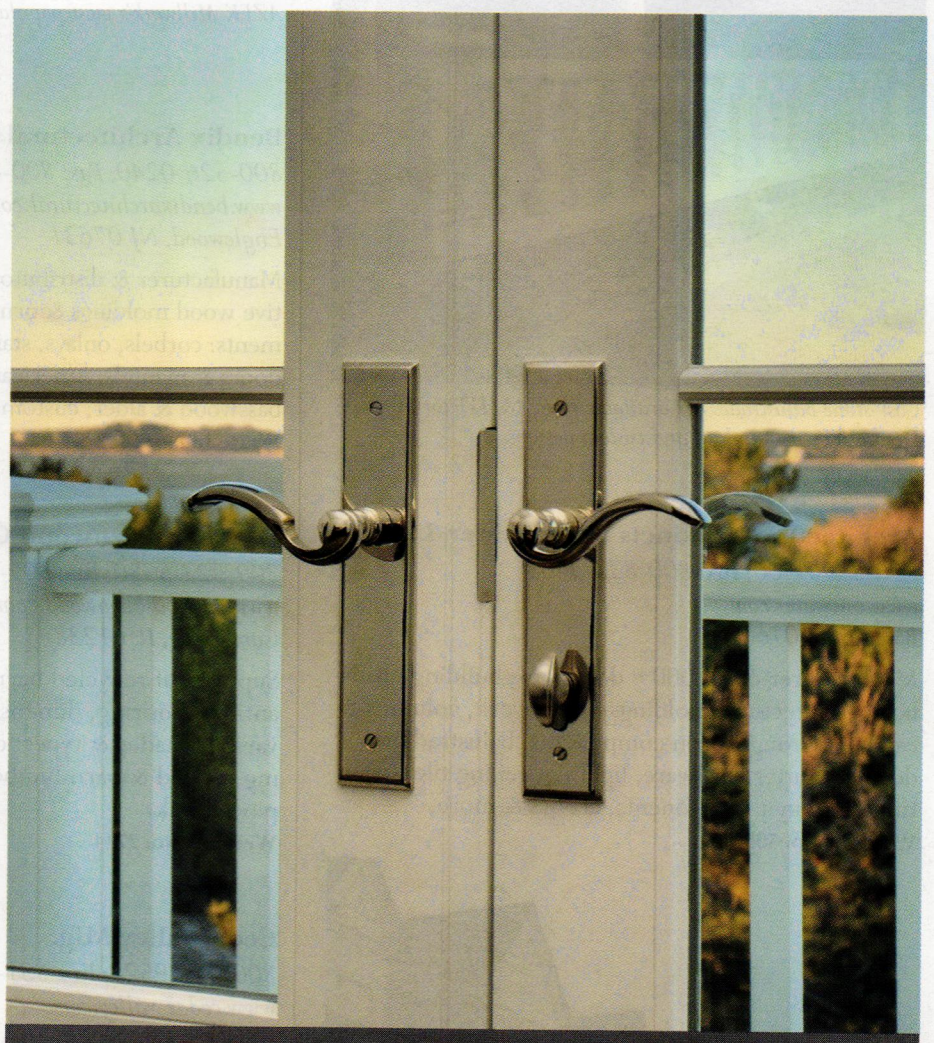
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Exterior Elements, Ornament & Finishes

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A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

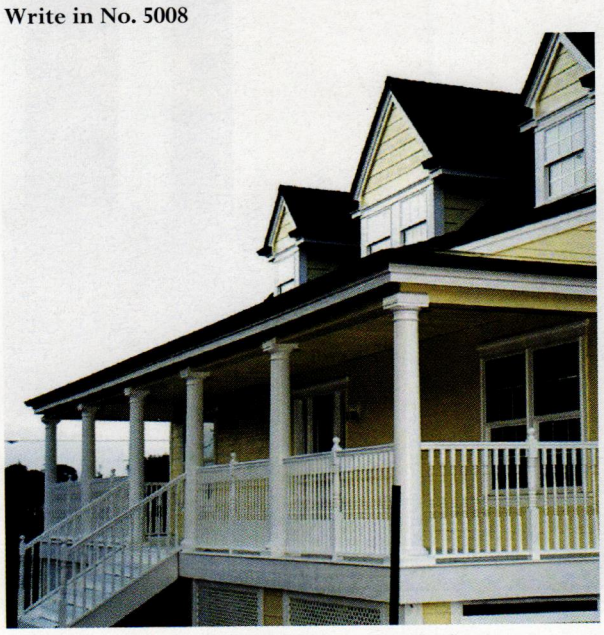
Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, coping, planters, fountains & gazebos; cast stone & plaster; stock & custom designs; foam molding.
Call for more information.



Cast-stone balustrades are available from A&M Victorian Decorations in standard and custom designs.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, arbors & more.
Write in No. 5008



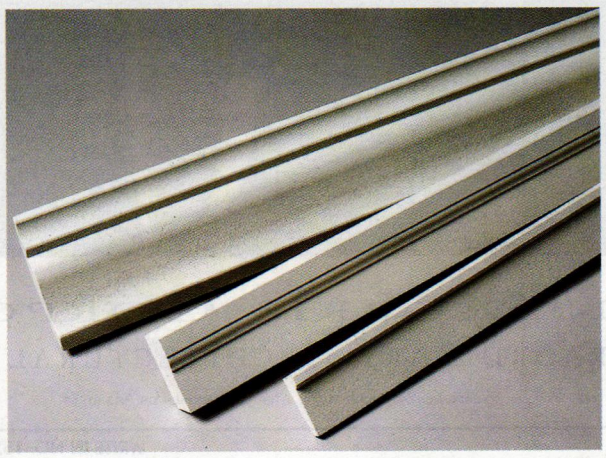
Outwater supplies balustrades, porch parts, and trim in formed urethane.

Atelier Jouvence Custom Stoneworks, Inc.
312-492-7922; Fax: 312-492-7923
www.atelierjouvence.com
Chicago, IL 60616

Fabricator of custom-carved stonework in French & domestic limestone & marble: fireplace surrounds, range hoods, garden ornament, architectural elements & historic reproductions; fountains, planters & urns; stone flooring.
Write in No. 5015

AZEK Building Products Inc.
877-275-2935; Fax: 570-504-1215
www.azek.com
Moosic, PA 18507

Manufacturer of low-maintenance exterior building products: AZEK Trim, AZEK Mouldings & AZEK Deck.
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Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.
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Cedar Valley Mfg.
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www.cedar-valley.com
Hollister, CA 95023

Producer of premium-grade architectural cedar shingle siding panels: in exposures of 4, 5 & 7 in.; straight or staggered butt lines; custom matching of shapes & styles available.
Write in No. 1544



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Chadsworth Columns
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Wilmington, NC 28402

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
Write in No. 1580 for PolyStone; 180 for wood

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www.colorpeople.com
Denver, CO 80204

Color consultant: custom exterior color schemes for houses, businesses, main streets & townscapes; Victorian specialist; consultation through photos via mail; some on-site consulting.
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The Color People provided the exterior color scheme for this Victorian home.

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www.haddonstone.com
Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticoes, cornices, weathervanes, molding, trim, molded panels & more; custom components.
Write in No. 4020



Haddonstone created the cast-stone exterior ornament for this Victorian residence in Scarborough, England.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Write in No. 1210



This custom cast-bronze railing was fabricated by Historical Arts & Casting.

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.
Write in No. 8300

North American Stone Company
972-562-9992; Fax: 972-562-0794
www.northamericanstone.com
McKinney, TX 75071

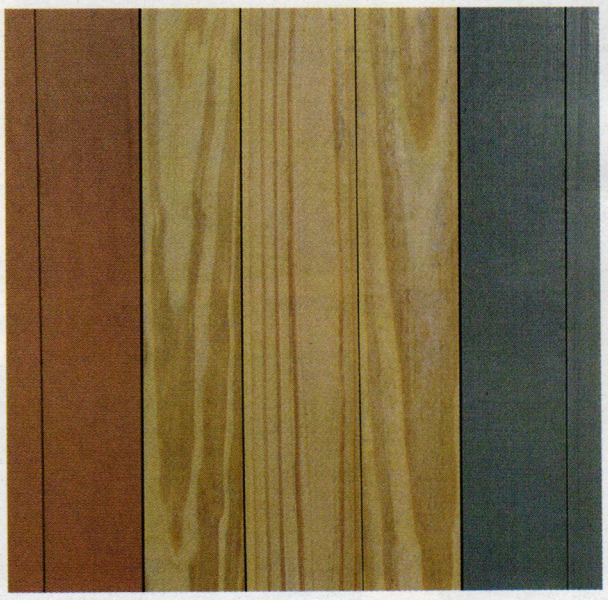
Manufacturer of custom architectural cast-stone elements: mantels, columns, balustrades, landscape elements, entry systems, pavers, fountains, planters, urns, benches & more.
Write in No. 1623

Pacific Columns
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www.pacificcolumns.com
Brea, CA 92821

Supplier of interior & exterior columns: roped, belly, carved, high relief, embossed & octagonal; up to 36-in. dia. & 36-ft. lengths; capitals, pilasters, balustrades & porch posts; metal, wood, FRP fiberglass & polymer window trim; shutters; cupolas.
Write in No. 195

Rawles-Aden Building Products, Inc.
800-446-1818; Fax: 804-861-9108
www.rawles-aden.com
Petersburg, VA 23803

Distributor of hardwood & softwood flooring: all species; specializes in unfinished & prefinished pine; hardwood & composite decking; columns & porch posts.
Write in No. 1593



TimberSil decking from Rawles-Aden Building Products, Inc. includes this 1x4 clear yellow pine, which can be stained (far left), left natural (center) or painted (far right).

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011-39-0444-928-499; Fax: 011-39-0444-928-711
www.vicenzastone.com
36100 Vicenza, Italy

Supplier of Vicenza-stone hand carvings: classic statues, fireplaces, consoles, columns, benches, balls, pineapples, balustrades, fountains, gazebos, pergolas, planters, urns, vases, standard & custom sculpture & more.
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Sepp Leaf Products, Inc.
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www.seppleaf.com
New York, NY 10016

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111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Write in No. 7120



The Wood Factory designed and manufactured the posts, spindles, newels, railings, gable details, drops, appliqués and shingles on this residence in Houston, TX.

Vintage Woodworks
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Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Write in No. 1061



Newel posts and balusters from Vintage Woodworks are turned from clear, solid, kiln-dried western hemlock.

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www.vinylsiding.org
Washington, DC 20005

Association of vinyl siding manufacturers: product & installer certification programs.
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www.wfnorman.com
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www.wiemanniron.com
Tulsa, OK 74104

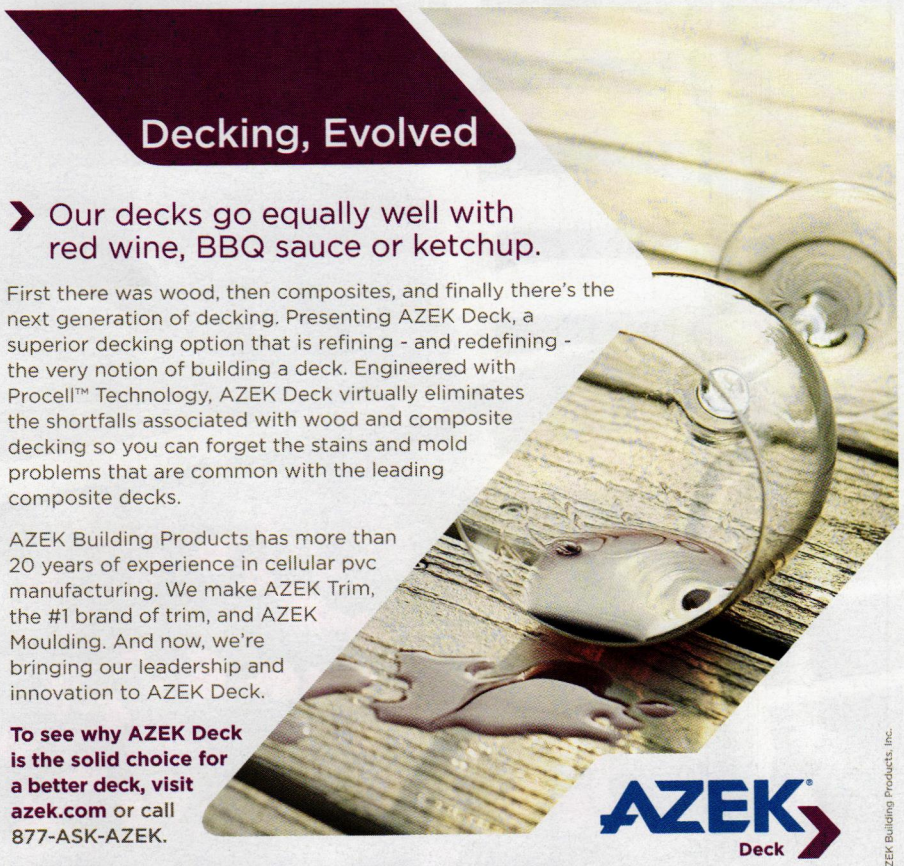
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, balustrades, lighting, grilles, doors, furniture, hardware, fireplace tools, arbors & more; cast & wrought metal alloys in a range of finishes; since 1940.
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www.frederickwilbur-woodcarver.com
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Write in No. 1650

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www.worthingtonmillwork.com
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Write in No. 1516



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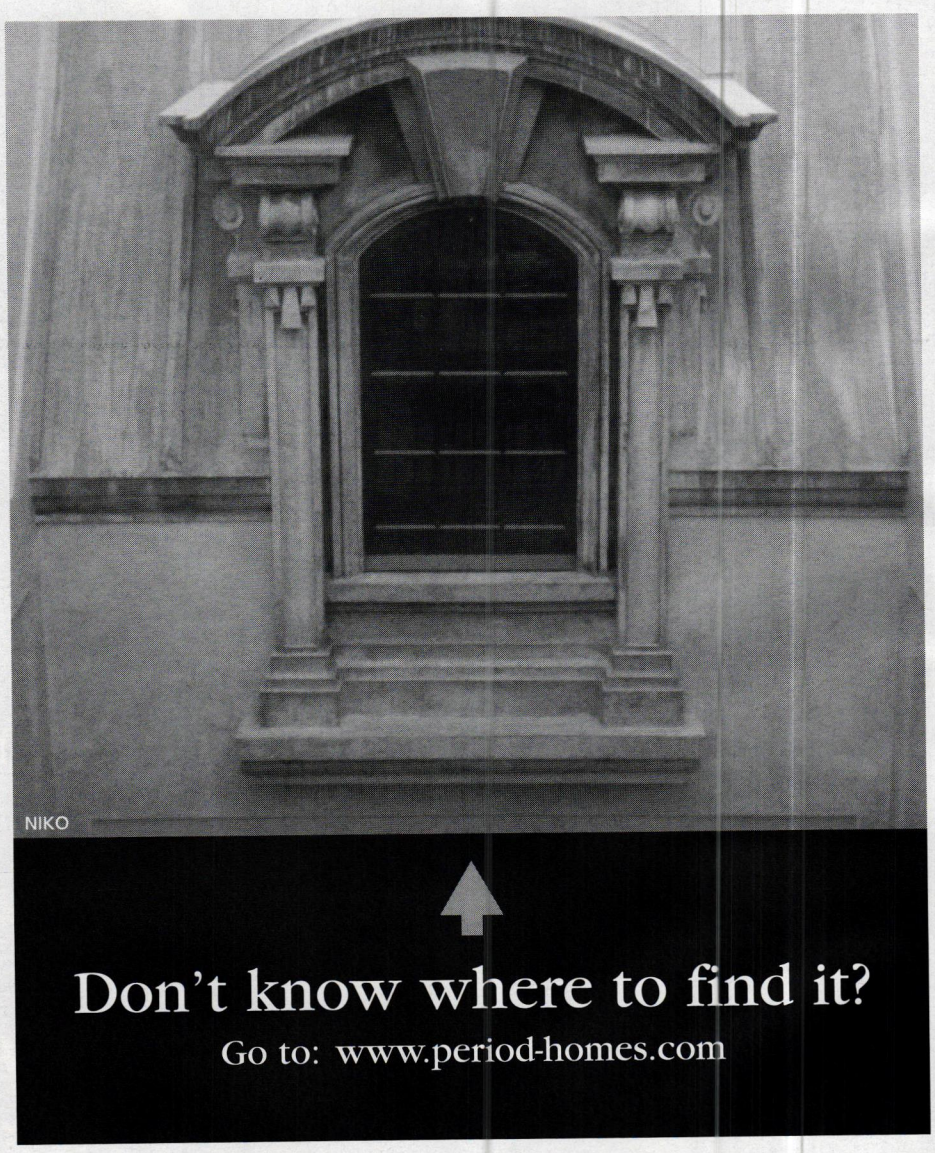


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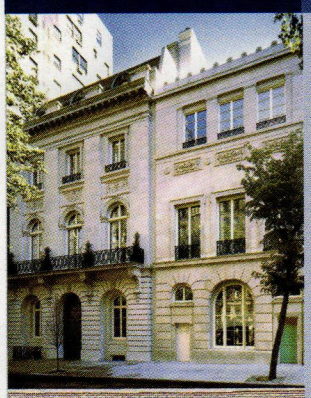
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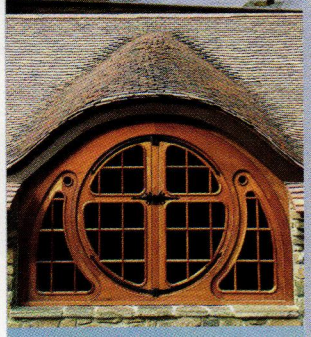
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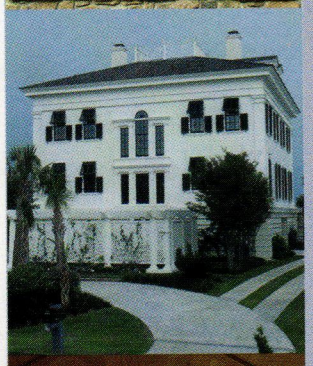
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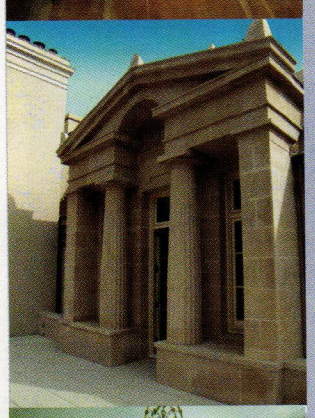
2009 PALLADIO AWARDS

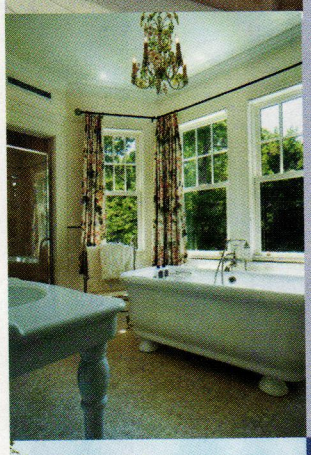


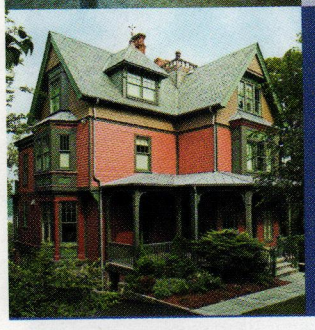












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The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: the projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment.

Winners

If you are one of the winners of a Palladio Award for 2008, you will receive a Palladium – the cast-bronze trophy emblematic of the program, designed, sculpted and cast by the artisans at Historical Arts & Casting, Inc., West Jordan, UT – at the Traditional Building Exhibition and Conference. You will also have the opportunity to give an illustrated presentation of the project at the conference and the project will be published in the July 2008 issue of *Period Homes*.
Winning projects will also be highlighted for 12 months on the Palladio Awards website.

Deadlines & Entry Requirements

The deadline for receipt of the completed entry package is November 14, 2008.

For complete details on the awards program go to

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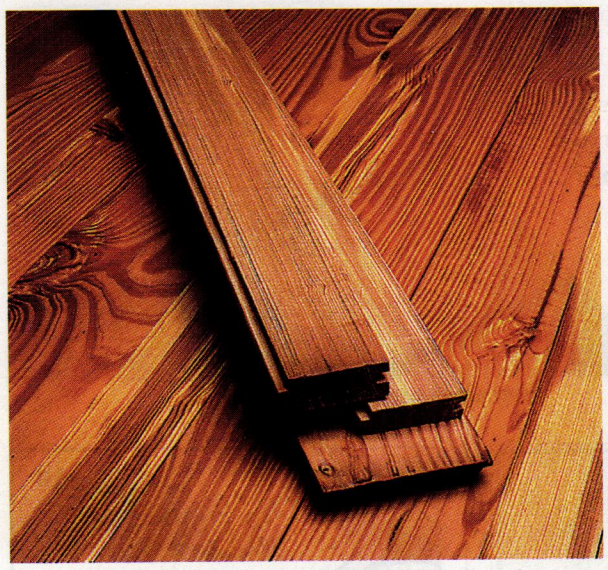
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www.champlainstone.com
Warrensburg, NY 12885

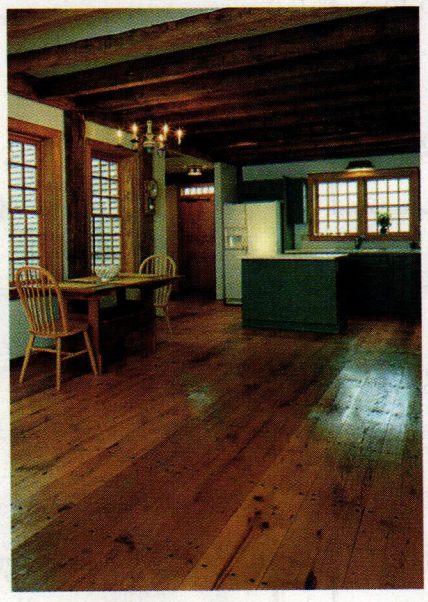
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www.chestnutspec.com
Plymouth, CT 06782

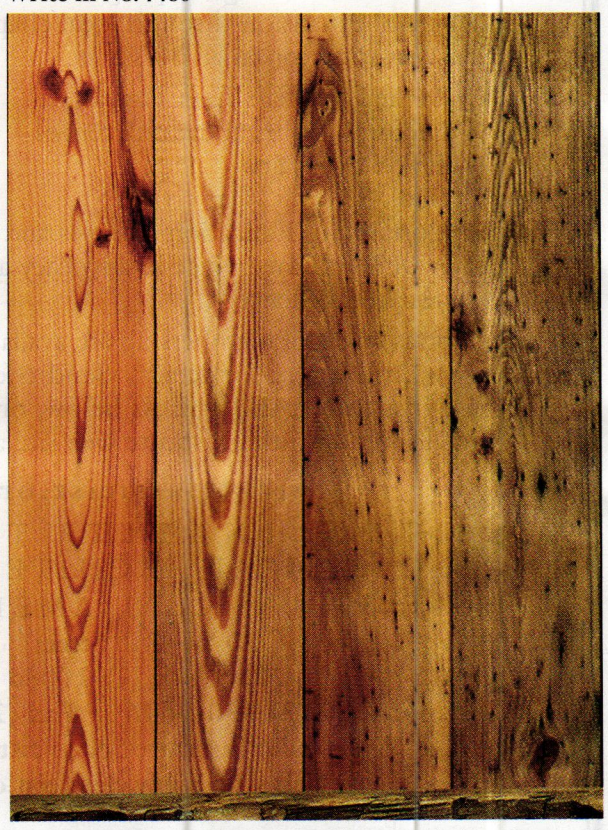
Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.
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www.countryroadassociates.com
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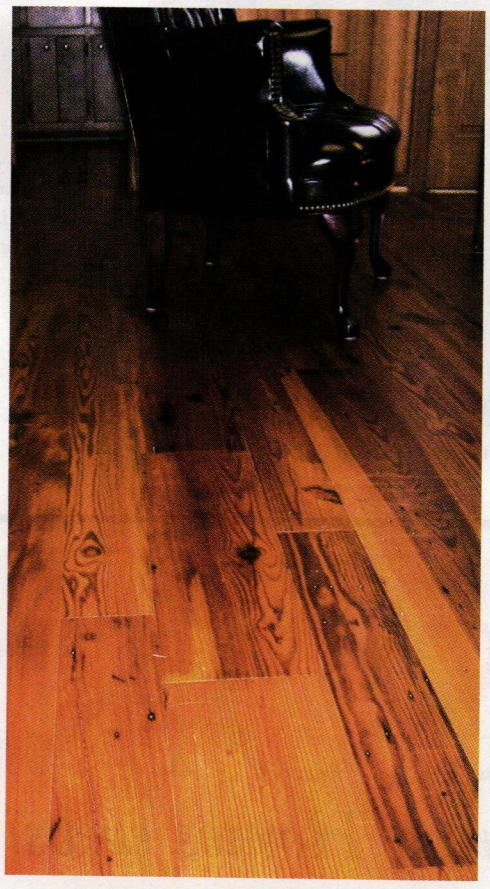
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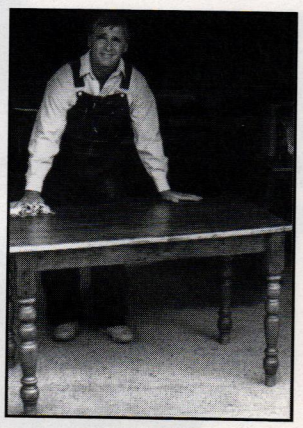
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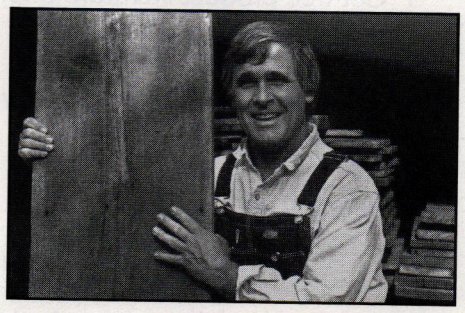
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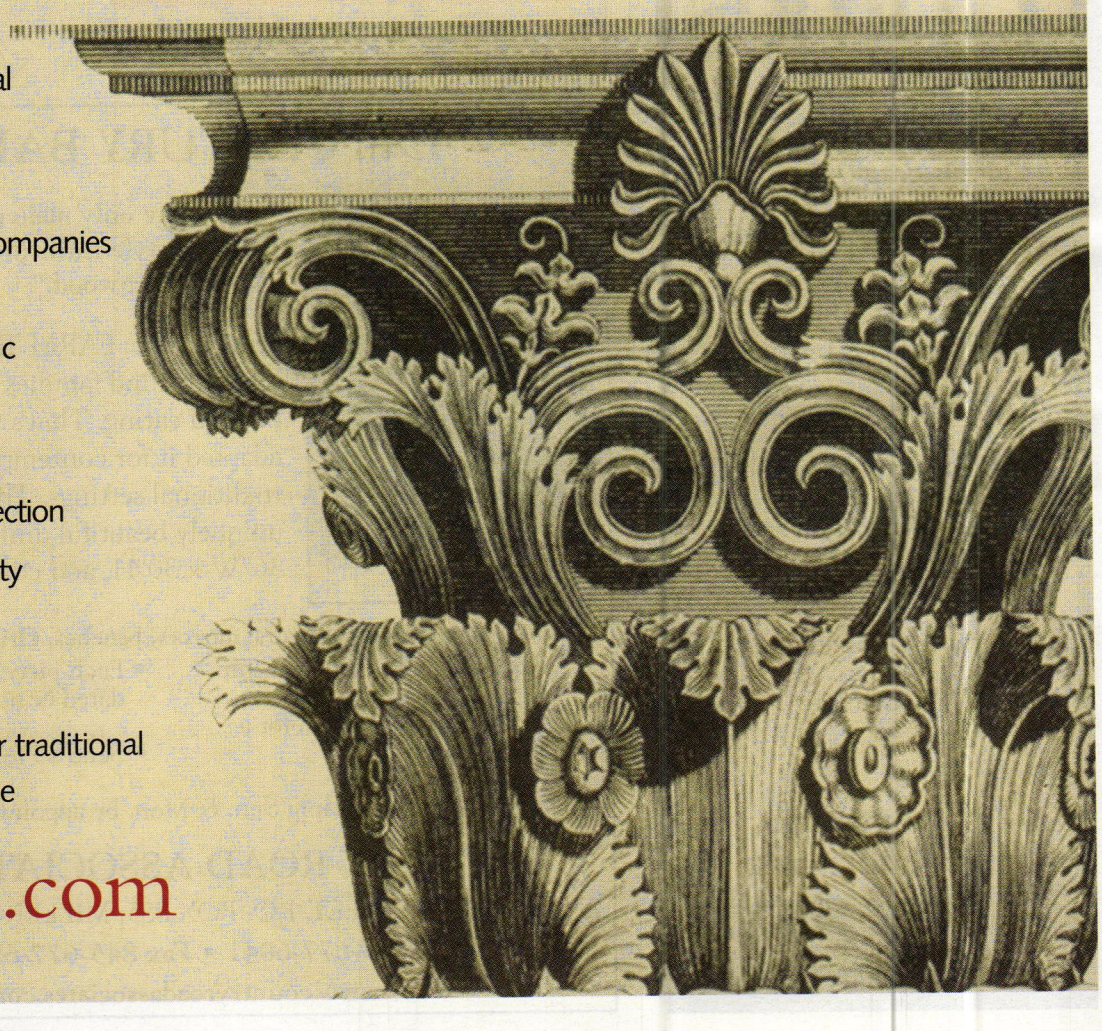
The flooring in this room is select-grade longleaf heart pine from What It's Worth.

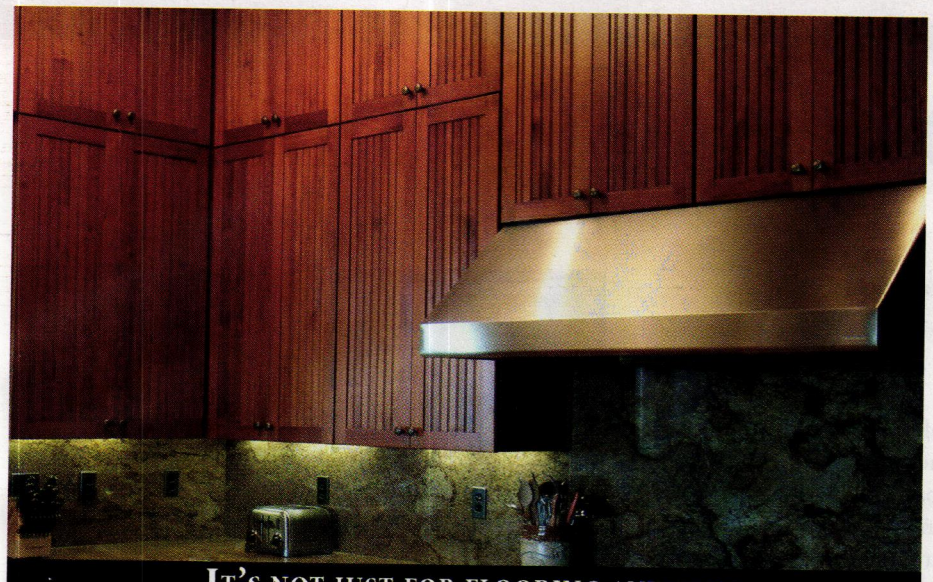
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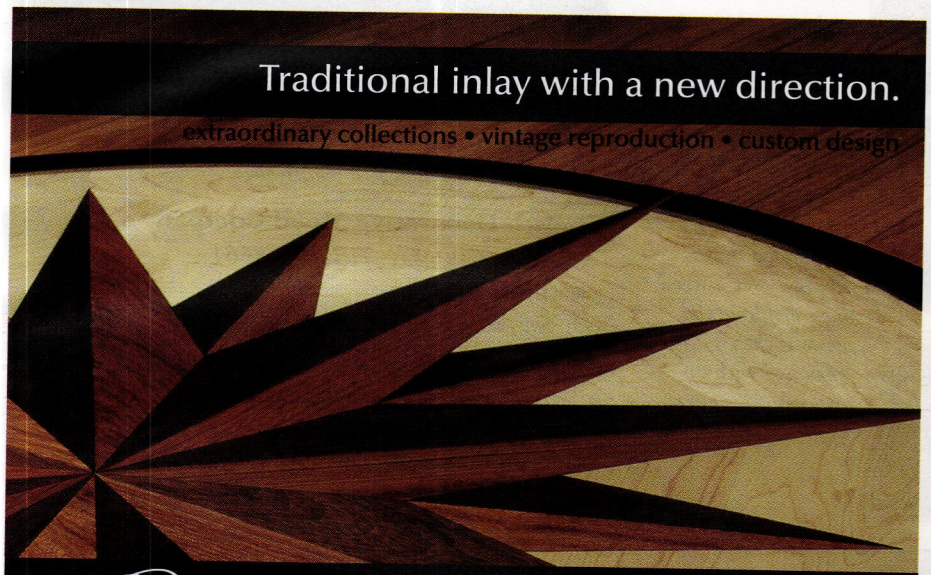




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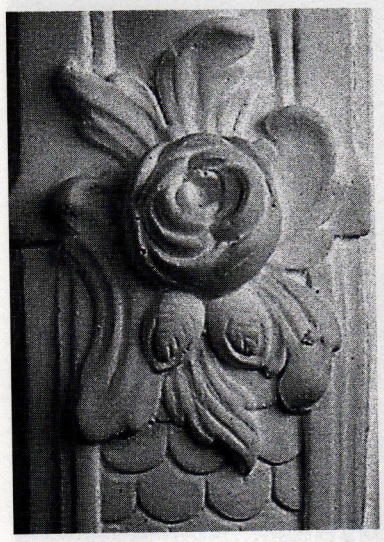
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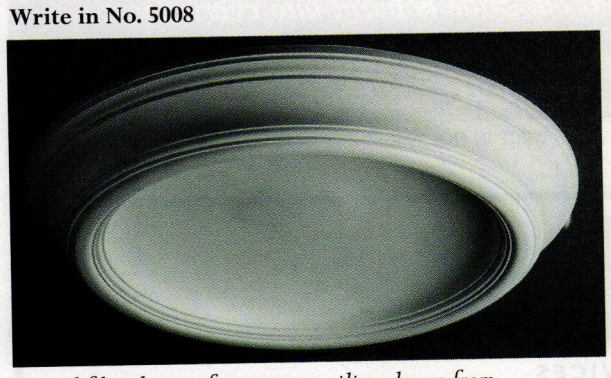
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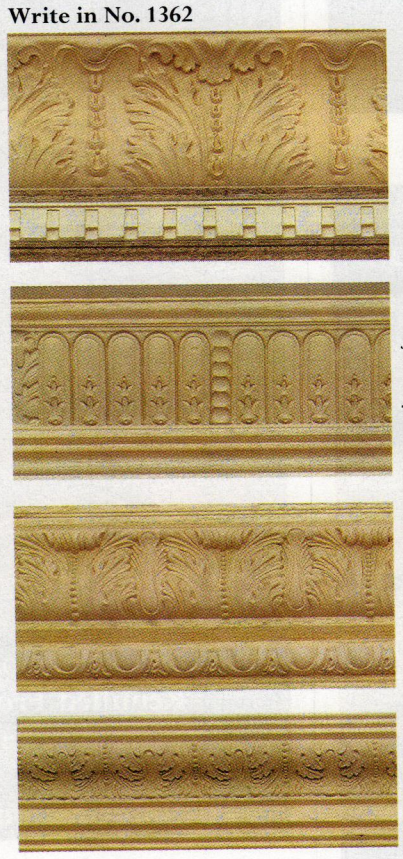
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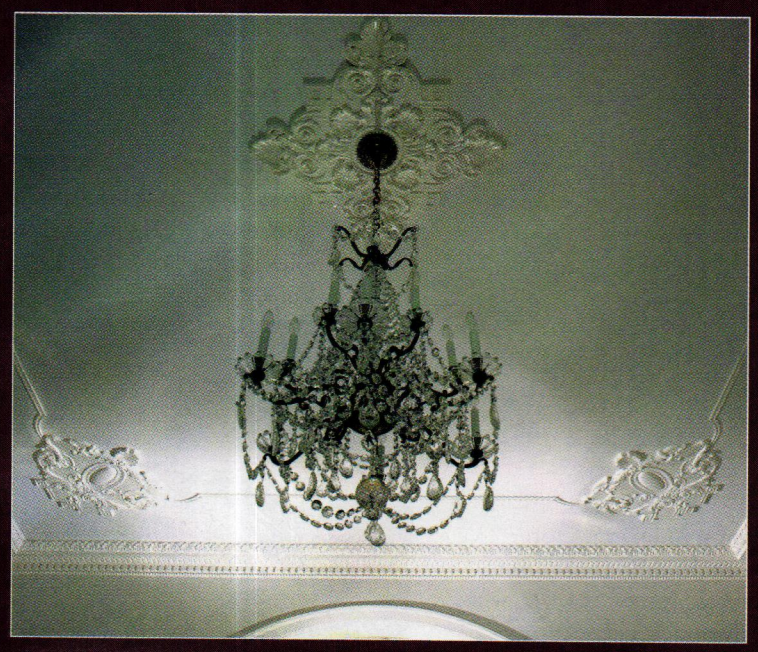
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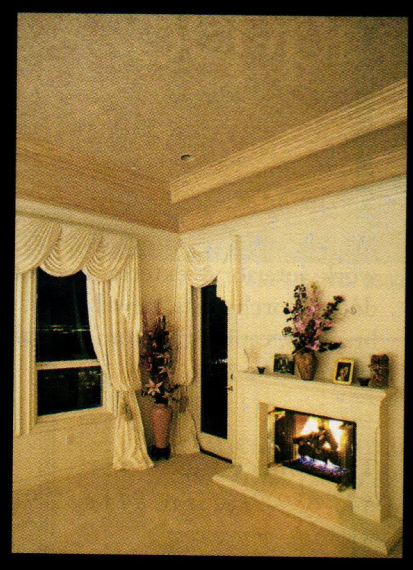
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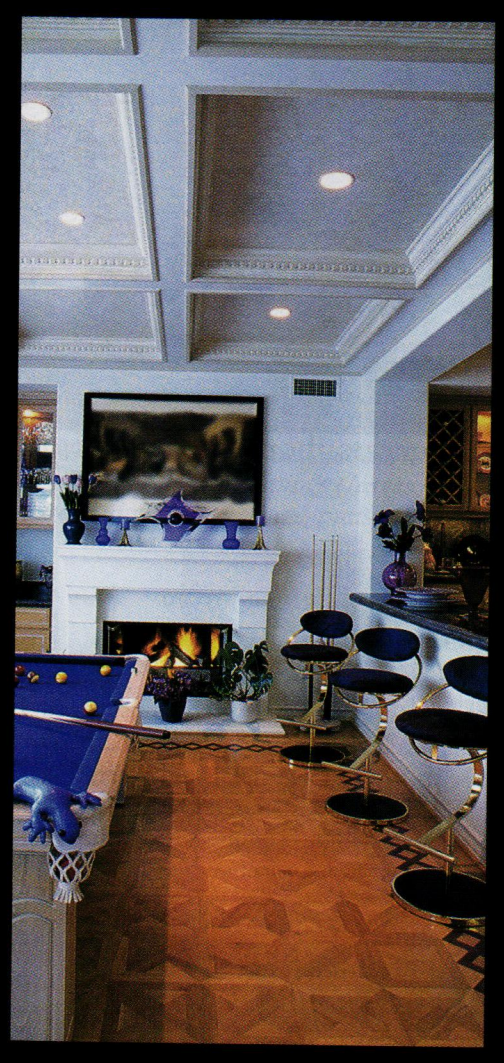
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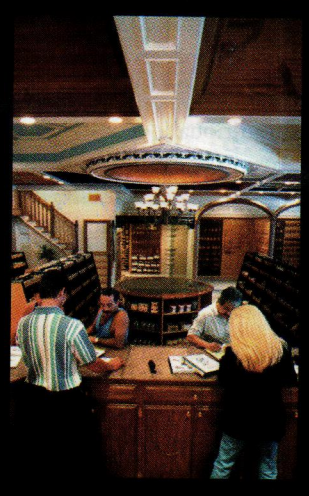
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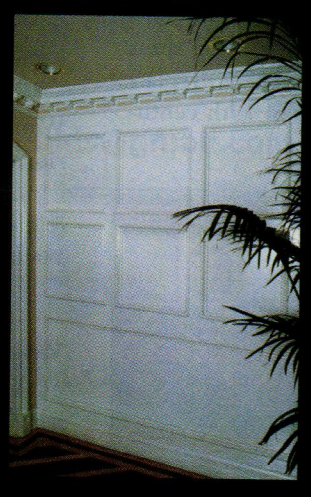
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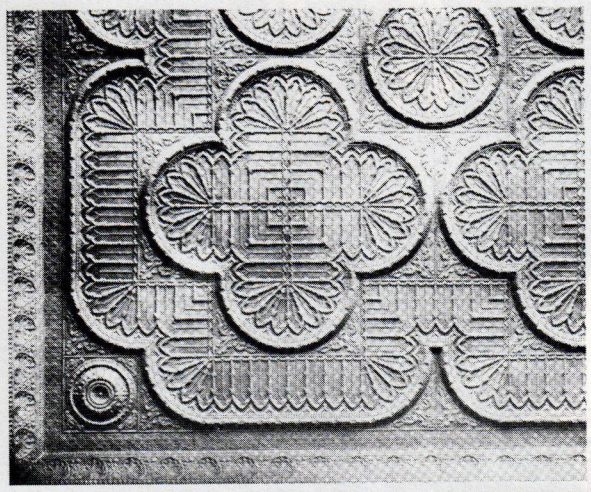
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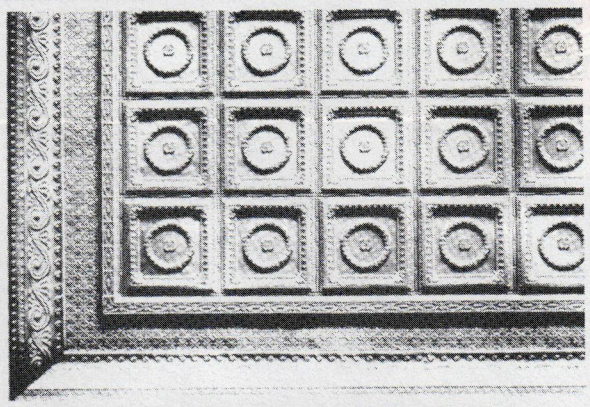
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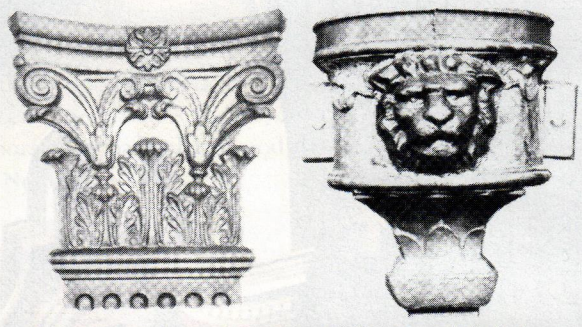


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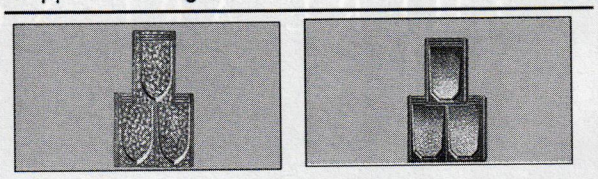
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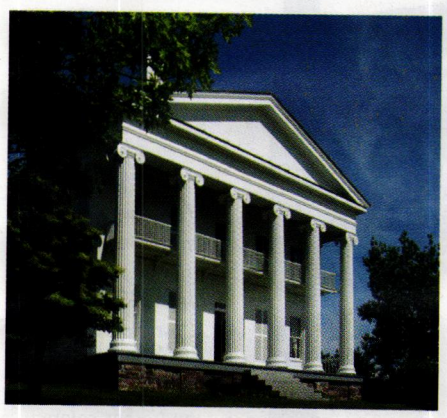
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A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

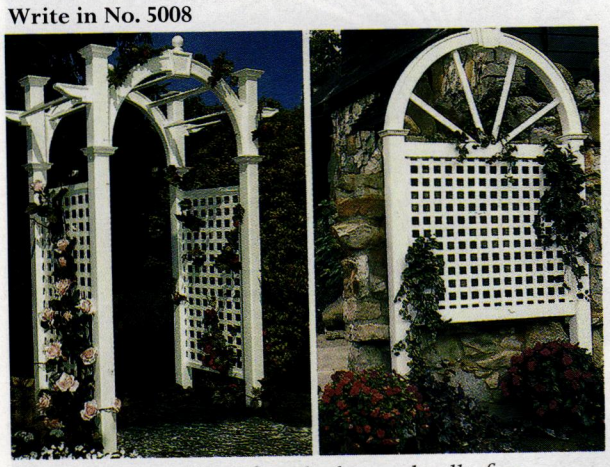
Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, coping, planters, fountains & gazebos; cast stone & plaster; stock & custom designs; foam molding.
Call for more information.



A&M Victorian Decorations offers a selection of planters, including these latticework designs.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, arbors & more.
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The New England line of vinyl arbors and trellis from Outwater features traditional styling.

Atelier Jouvence Custom Stoneworks, Inc.
312-492-7922; Fax: 312-492-7923
www.atelierjouvence.com
Chicago, IL 60616

Fabricator of custom-carved stonework in French & domestic limestone & marble: fireplace surrounds, range hoods, garden ornament, architectural elements & historic reproductions; fountains, planters & urns; stone flooring.
Write in No. 5015



Bamboo & Rattan created this gate in bamboo.

Bamboo & Rattan Works, Inc.
800-422-6266; Fax: 732-905-8386
www.bambooandrattan.com
Lakewood, NJ 08701

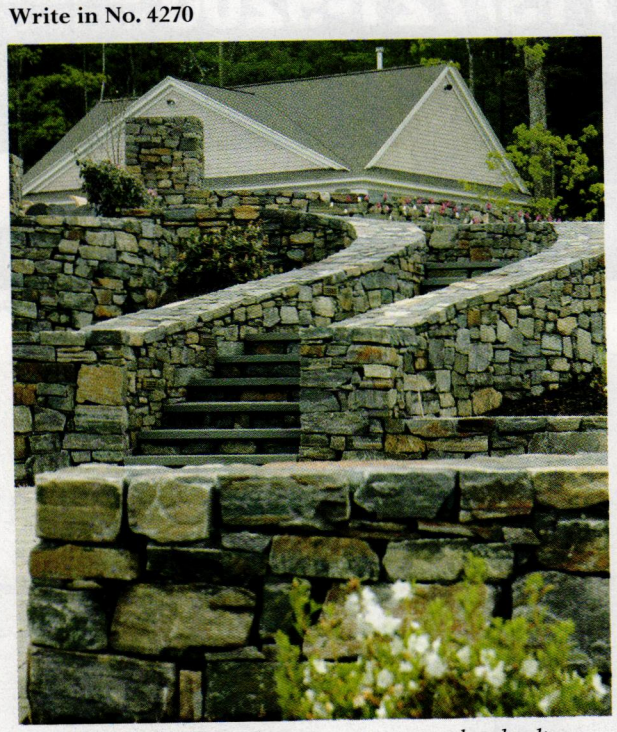
Custom fabricator of bamboo fencing, gates & traditional Japanese water features: water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wall coverings; garden ornament; slats, bark, cloth & more.
Write in No. 467

Belden Brick Co., The
330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702

Manufacturer of brick: variety of colors, textures, sizes & stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.
Write in No. 1500

Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
www.champlainstone.com
Warrensburg, NY 12885

Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, thin-sawn veneer & corners, wall stone, flagging, paving, step slabs, fireplaces, fountains & more.
Write in No. 4270



American Granite, a medium- to coarse-grain hand-split stone from Champlain Stone, was utilized in the creation of these steps and walls.

Custom Home Accessories, Inc.
800-265-0041; Fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742

Manufacturer & distributor of decorative mailboxes & classic architectural accents: lampposts & standards, address plaques, signage, weathervanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.
Write in No. 527



This cast-aluminum mailbox and post, model #519K from Custom Home Accessories, is available in verde green and other colors.

Dahlhaus Lighting, Inc.
718-218-6651; Fax: 718-218-6653
www.dahlhaus-lighting.com
Brooklyn, NY 11211

Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; light bollards; electric & custom gas fixtures.
Write in No. 2767

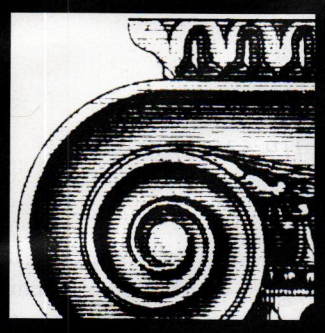


The model #406 is one of several garden seating options from Dahlhaus.

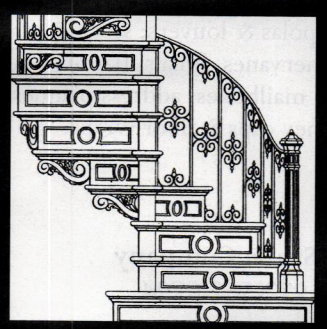
EJMcopper Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.
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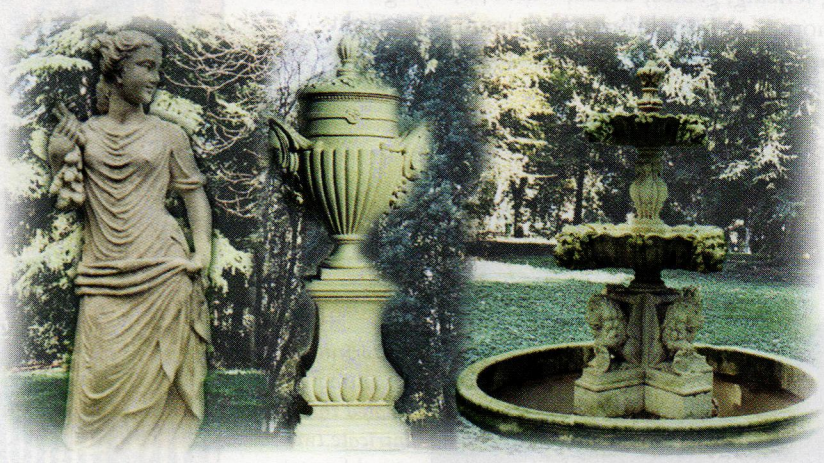
Bamboo & Rattan Works, Inc.
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Lakewood, NJ 08701

tel: 1.800.4.Bamboo
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Custom fabricator of ironwork: restoration & refitting; lighting, railings, grilles, fireplace tools, kitchen equipment & more; forged iron, stainless steel, aluminum & bronze; hand- & hot-forge work; patination; design through installation services.
Write in No. 2640

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719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticoes, cornices, weathervanes, molding, trim, molded panels & more; custom components.
Write in No. 4020



This water nymph fountain from Haddonstone measures 39½ in. tall and weighs just under 300 lbs.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Write in No. 1210



Historical Arts & Casting created this intricate two-tiered fountain with a fish motif on the base and birds on the first tier.



Hugh Lofting Timber Framing offers a selection of pergolas.

Hugh Lofting Timber Framing, Inc.
610-444-5382; Fax: 610-869-3589
www.hughloftingtimberframe.com
West Grove, PA 19390

Designer & manufacturer of timber frames: private homes, additions, barns, studios, arbors & more; mortise-&-tenon joinery; many wood species.
Write in No. 663

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Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.
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www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; grilles; catalog $5.



Custom gates made with materials supplied by King Architectural Metals can enhance appearance while also providing security.

King Architectural Metals
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www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
Write in No. 270

Liberty Ornamental Products
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www.libertyornamental.com
Bryan, OH 43506

Fabricator of precision die-cast ball tops, caps, finials, shoes & more: fences, gates & ornamental assemblies; ½- to 4-in. sizes; parts are exact fit, die cast with non-rusting pewter finish; plastic ornamental finials & scrolls.
Write in No. 5340

New Concept Louvers Inc.
801-489-0614; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

Manufacturer of maintenance-free, PVC-coated aluminum & copper cupolas & louvers: stock & custom shapes & sizes; weathervanes, finials, flashing, gutter chains, leader heads, mailboxes, address plaques, dormer vents, chimney caps & door wraps.
Write in No. 1264

North American Stone Company
972-562-9992; Fax: 972-562-0794
www.northamericanstone.com
McKinney, TX 75071

Manufacturer of custom architectural cast-stone elements: mantels, columns, balustrades, landscape elements, entry systems, pavers, fountains, planters, urns, benches & more.
Write in No. 1623

Old Carolina Brick Co.
704-636-8850; Fax: 704-636-0000
www.handmadebrick.com
Salisbury, NC 28147

Manufacturer of handmade brick, pavers & fireplace fronts: 12 styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration.
Write in No. 3130



This running-bond-style paving was created by using hand-molded brick from Old Carolina Brick.

Pleasant Valley Stone
845-635-4007; Fax: 845-635-2030
www.pleasantvalleystone.com
Pleasant Valley, NY 12569

Supplier of natural stone; Vermont slate, granite & more; custom cutting; imported & local stones available.
Write in No. 1621

Rossato Giovanni, srl/ Vicenza Stone Sculpture
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www.vicenzastone.com
36100 Vicenza, Italy

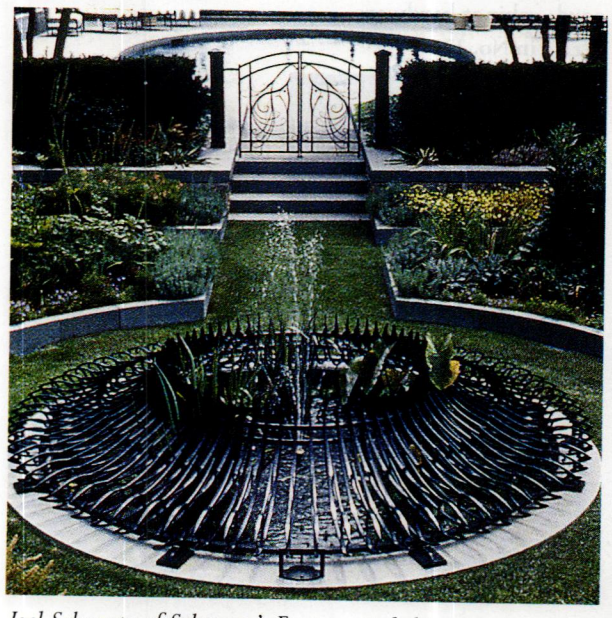
Supplier of Vicenza-stone hand carvings: statues, fireplaces, consoles, columns, benches, balls, pineapples, balustrades, fountains, gazebos, pergolas, planters, urns, vases, standard & custom sculpture & more.
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This elaborate curved bench was hand carved by Rossato Giovanni in Vicenza stone.

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

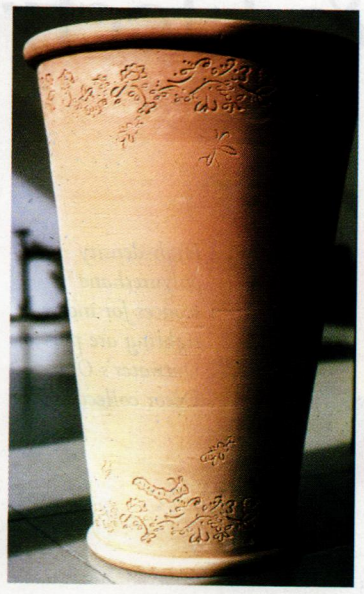
Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
Write in No. 1218



Joel Schwartz of Schwartz's Forge created this wrought-iron fountain and gate combination for a manorial garden.

Seibert & Rice, Inc.
973-467-8266; Fax: 973-379-2536
www.seibert-rice.com
Short Hills, NJ 07078

Importer of terra-cotta benches, planters, urns & ornament: handmade in Impruneta, Italy; fine detailing, frost-proof, extensive inventory & custom capabilities.
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Artist Abbie Zabar designed The Critter pot for Seibert & Rice's American Collection.

Steptoe & Wife Antiques, Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Supplier of cast-iron architectural elements: spiral & straight stairs, stair kits, railings, gazebos, gates, grilles, fireplace grilles, arbors, cresting, columns & capitals; cast aluminum, bronze & wrought iron/steel.
Write in No. 470

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www.texascarvedstone.com
Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.
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www.wbsf.com
Burbank, CA 91522

Custom fabricator of architectural ornament for interior & exterior applications: collection of thousands of historical molds; cornices, columns, capitals, mantels, door & window surrounds, ceiling medallions, brackets & signage.
Write in No. 1157

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, balustrades, lighting, grilles, doors, furniture, hardware, fireplace tools, arbors & more; cast & wrought metal alloys in a range of finishes; since 1940.
Write in No. 1223



This detail of a large wrought-iron gate shows the artistry of Wiemann Ironworks.

Internet Gateway to Historical Products

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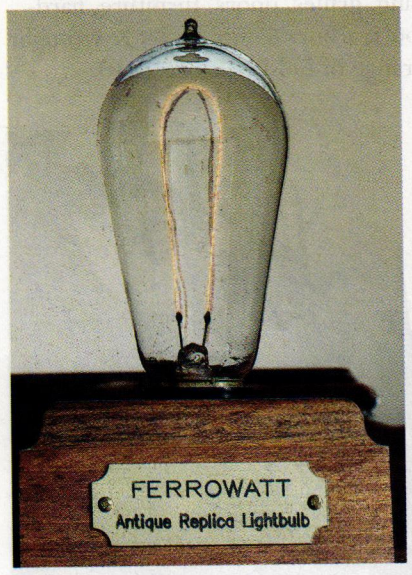
Lighting & Electrical

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www.ferrowatt.com
Summerville, SC 29483

Supplier of authentic reproduction carbon- & tungsten-filament light bulbs: designs based on bulbs from the 1890s-1920s; custom Art Deco sconces & luminaires.
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This authentic replica 1900 light bulb from AAMSCO Lighting runs at 30 watts and provides 8-candle luminosity.

Al Bar-Wilmette Platers

866-823-8404; Fax: 847-251-0281
www.albarwilmette.com
Wilmette, IL 60091

Custom fabricator & restorer of door, window & furniture hardware & lighting: cleans, polishes, plates, repairs & lacquers; all finishes; salvaged hardware; duplication services.
Write in No. 97

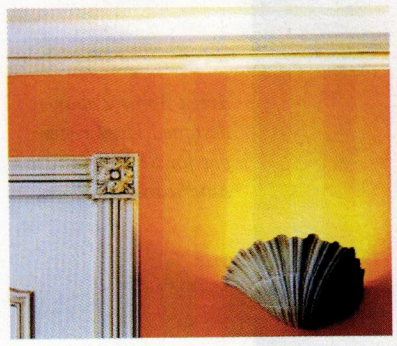


This chandelier was restored by Al Bar-Wilmette.

Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, arbors & more.
Write in No. 5008



High-density polyurethane sconces for indirect lighting are part of Outwater's Orac Décor collection.

Authentic Designs

800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05776

Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terne metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.
Write in No. 60

Ball & Ball Lighting

610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of historical lighting fixtures: lanterns, sconces, table/floor lamps, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom.
Write in No. 7660



This elaborate lighting fixture with a lion head detail was manufactured by Ball & Ball Lighting.

Bathroom Machineries, DEA

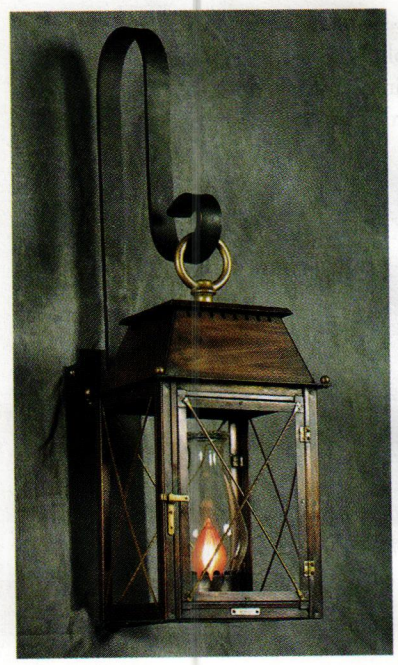
209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.
Call for more information.

Bevolo Gas & Electric Lights

504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130

Fabricator of hand-riveted, antique-copper, natural-gas, propane & electric fixtures: Colonial, Victorian, Turn of the Century & Mediterranean styles; restoration.
Write in No. 166

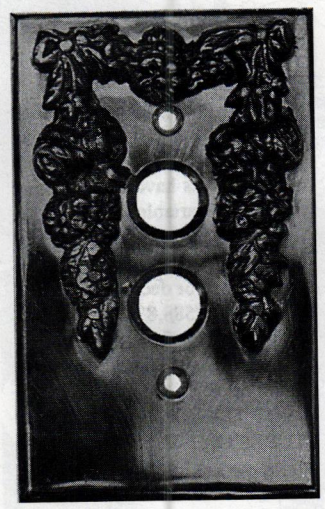


Bevolo fabricated this electric Coach House lantern with a custom Tudor scroll bracket.

Classic Accents, Inc.

800-245-7742; Fax: 734-284-7185
www.classicaccents.net
Southgate, MI 48195

Supplier of UL-listed push-button light switches: plain or ornamental brass & wooden plates; brass molding hooks, decorative tassels & picture-hanging cord; cabinet hardware.
Write in No. 371



This polished cast-brass push plate from Classic Accents has a mirror finish and is lacquer coated.

Coppersmythe, Josiah R.

508-432-8590; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645

Manufacturer of handcrafted lighting: sconces, chandeliers & lanterns; Turn of the Century, Colonial & Arts & Crafts styles; custom.
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Colonial-style lighting fixtures are custom made by Josiah R. Coppersmythe to fit individual specifications.

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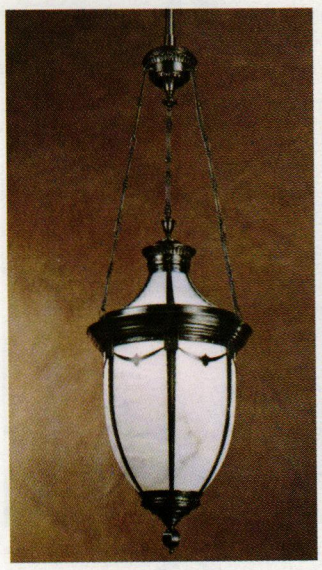
Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, levers & drapery hardware; grilles.
Write in No. 6980



Craftsmen Hardware fabricated this five-lantern chandelier.

Crenshaw Lighting
540-745-3900; Fax: 540-745-3911
www.crenshawlighting.com
Floyd, VA 24091

Manufacturer of custom lighting fixtures in all styles: design services; historic restoration & reproduction; on-site services.
Write in No. 1128



This Classical fixture from Crenshaw Lighting has a brass frame finished with an antique bronze patina.

Crown City Hardware Co.
626-794-1188; Fax: 626-794-1439
www.restoration.com
Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles; switch plates & switches.
Write in No. 432

Custom Home Accessories, Inc.
800-265-0041; Fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742

Manufacturer & distributor of decorative mailboxes & classic architectural accents: lampposts & standards, address plaques, signage, weathervanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.
Write in No. 527

Customlightstyles.com
707-547-9909; Fax: 707-538-5543
www.customlightstyles.com
Santa Rosa, CA 95409

Designer & fabricator of interior & exterior lighting: hand-forged iron, brass & copper; hand-applied metal finishes; hundreds of archived historical period drawings, by request; Turn of the Century, Spanish, Arts & Crafts & other styles.
Write in No. 471



The wall-mounted model #WB370 Mission lantern with patina finish and the post-mounted model #WB360 Mission lantern with bronze finish are available from Customlightstyles.com.

Dahlhaus Lighting, Inc.
718-218-6651; Fax: 718-218-6653
www.dahlhaus-lighting.com
Brooklyn, NY 11211

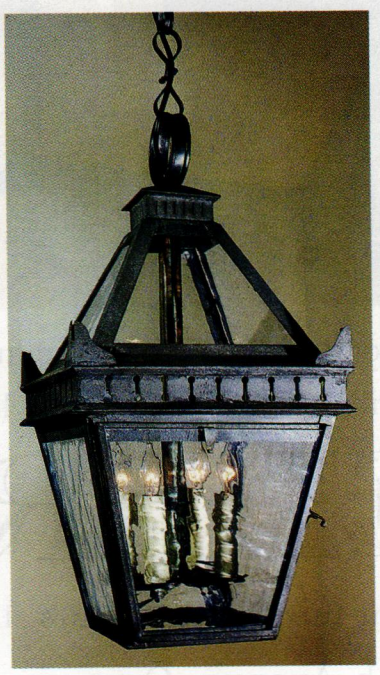
Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; light bollards; electric & custom gas fixtures.
Write in No. 2767



Dahlhaus Lighting offers a selection of historic exterior fixtures, including this hanging lantern.

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620

Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style.
Write in No. 809



This lead-coated-copper hanging lantern, model #L-1251 from Deep Landing, is 10½ in. wide and 21 in. tall.

Distinguished Home Lighting, Ltd.
718-261-6090; Fax: 718-261-6190
www.distinguishedhomelighting.com
Forest Hills, NY 11375

Supplier of lighting: European cast-brass exterior lanterns; gas & electric; for wall, ceiling, post & column mounting.
Write in No. 5380



This European-style lantern from Distinguished Home Lighting is made of cast brass.

Federalist, The
203-625-4727; Fax: 203-629-8775
www.thefederalistonline.com
Greenwich, CT 06830

Supplier of interior & exterior lighting fixtures: handmade reproductions of 18th- & 19th-century-style ceiling-hung & wall- & post-mounted fixtures; gas & electric lanterns, chandeliers, sconces & more; period finishes; custom.
Write in No. 2833



This cast-brass six-light Regency-style chandelier is available from The Federalist.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of ironwork: restoration & refitting; lighting, railings, grilles, fireplace tools, kitchen equipment & more; forged iron, stainless steel, aluminum & bronze; hand- & hot-forge work; patination; design through installation services.
Write in No. 2640



Fine Architectural Metalsmiths custom fabricates chandeliers, sconces and lanterns.

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www.ballandball-us.com



Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders' hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog $25.
Write in No. 343

Heritage Lanterns
207-846-3911; Fax: 207-846-9732
www.heritagelanterns.com
Yarmouth, ME 04096

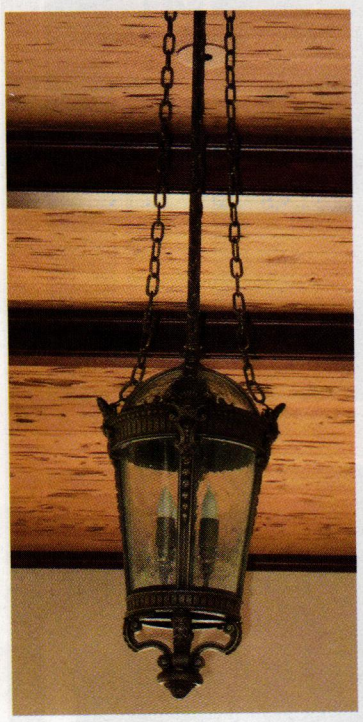
Manufacturer of handcrafted brass, copper & pewter lighting: reproductions of 18th- & early-19th-century fixtures; brackets, wall mounts, ceiling lights, chandeliers & post lights; rain protection, concealed wiring & more.
Write in No. 1231



The design of the Austen Barn Light from Heritage Lanterns dates to the mid-1700s; it is available in antiqued bronze and other finishes.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

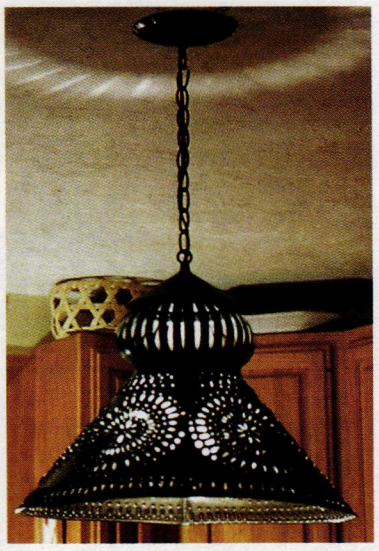
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Write in No. 1210



Historical Arts & Casting fabricated this hand-finished-bronze pendant lamp.

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Write in No. 339



Lighting By Hammerworks fabricated this pierced antique tin shade, model #SH101, for its Arts and Crafts collection.

Lighting by Hammerworks
508-755-3434; Fax: 603-279-7352
www.hammerworks.com
Worcester, MA 01603

Fabricator of reproduction lighting fixtures & wrought-iron hardware: chandeliers, wall sconces & wall- & post-mounted lanterns; gas-burning exterior lighting; copper, brass & tin; hand-forged shutter dogs, hinges & door knockers.
Write in No. 5090

Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Sparks, NV 89432

Supplier of traditional hardware & lanterns: door, cabinet, window, shutter, furniture, gate & mailbox hardware; knobs & levers with compatible locks of various backsets & functions; wrought-iron, pewter, rust, brass & bronze finishes; custom work.
Write in No. 7600



This exterior lantern, with a dull-black powdercoat finish, can be ordered from Maguire Iron Corp. with frosted, clear or clear-fluted glass.

Newstamp Lighting Co.
508-238-7071; Fax: 508-230-8312
www.newstamplighting.com
North Easton, MA 02356

Supplier of lighting fixtures: wall & post mounted, electric, landscape, garden & interior; chandeliers, lamps, bollards & lanterns; copper, brass & terne metal; all styles; all energy sources, including gas; restoration services.
Write in No. 800



This traditionally styled fixture is one of many post lamps offered by Newstamp Lighting.

Old California Lantern Co.
800-577-6679; Fax: 714-771-5714
www.oldcalifornia.com
Orange, CA 92867

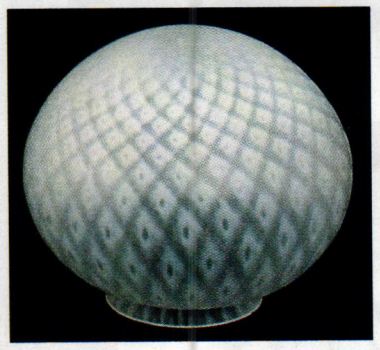
Designer & manufacturer of interior & exterior lighting inspired by history & architecture: more than 875 exclusive Arts & Crafts-, Cottage- & Western-style designs.
Write in No. 8068



Old California Lantern's Birds of Baldwin Avenue collection includes this raven design; all fixtures are made of solid copper.

Otteson Co.
972-317-3120; Fax: 972-317-2812
P.O. Box 293060
Lewisville, TX 75029

Supplier of glass lighting shades: principally from Vianne, France; large stock ready for shipment; custom projects.
Write in No. 1045



The model #3230 is one of many period-style glass shades that can be acquired from Otteson.

Remains Lighting
212-675-8051; Fax: 212-675-8052
www.remains.com
New York, NY 10001

Supplier of antique lighting: E.F. Caldwell & Co., Sterling Bronze Co. & Bradley & Hubbard; new wall & ceiling fixtures; lanterns, sconces & table & floor lamps; Jacobean through Art Moderne styles; UL certified.
Write in No. 1342



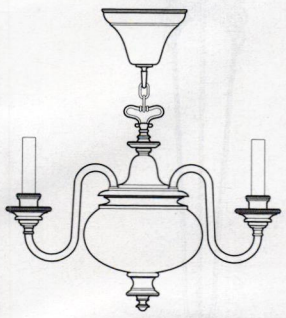
The Winston, a five-branch chandelier, is model #HLI483 from Remains Lighting; it is approximately 21½ in. tall and 18 in. in dia.

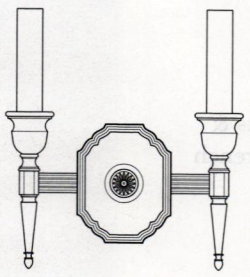
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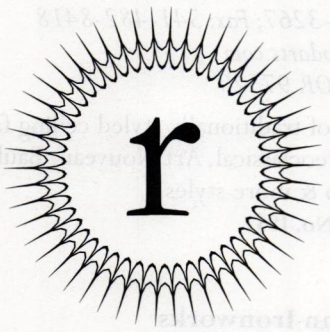
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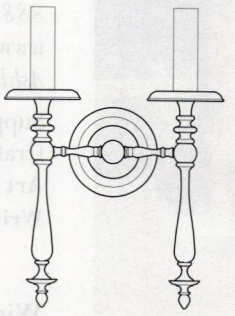
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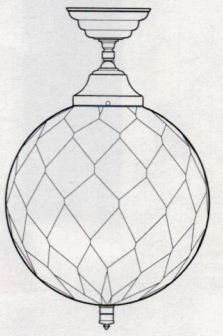
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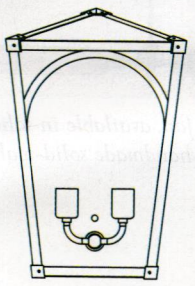


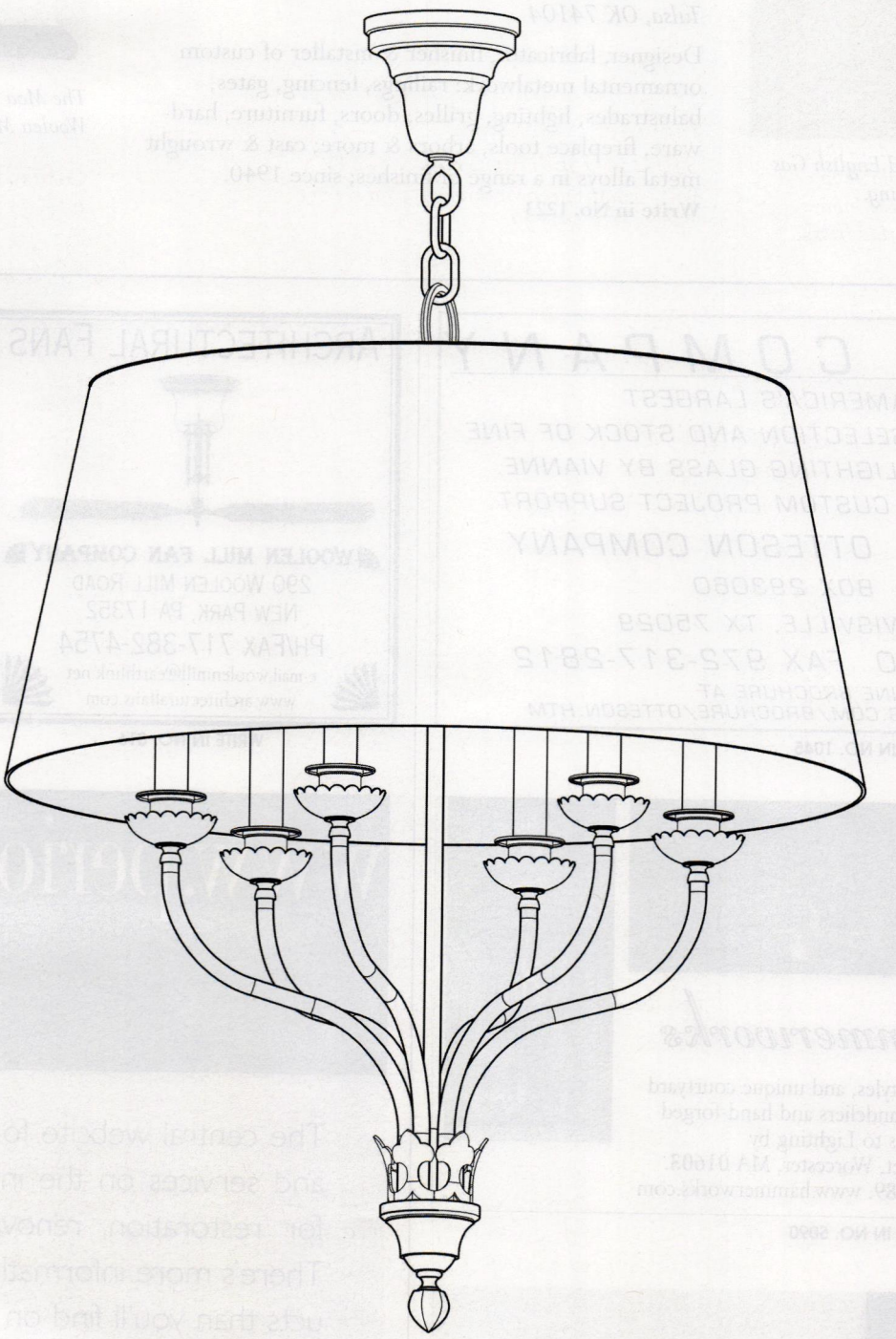


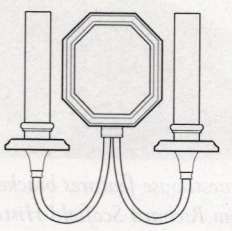


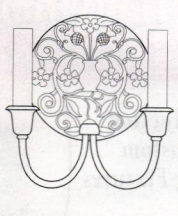


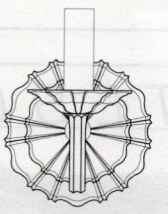


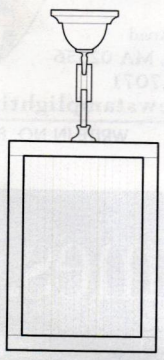


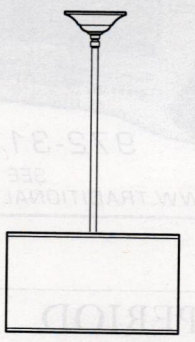


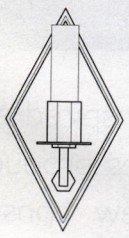


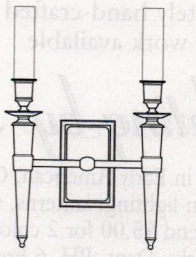


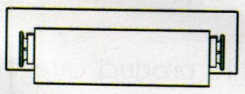


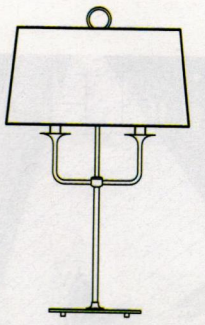


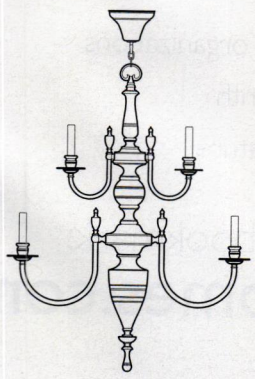


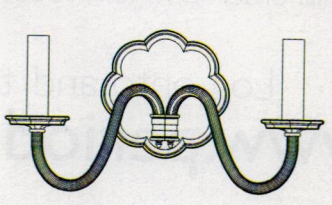


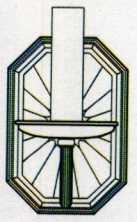


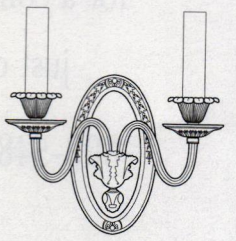


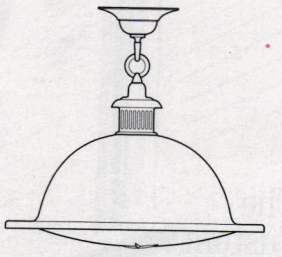












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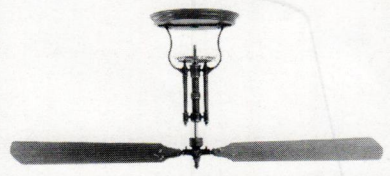


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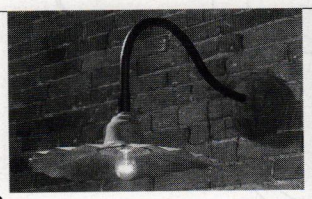
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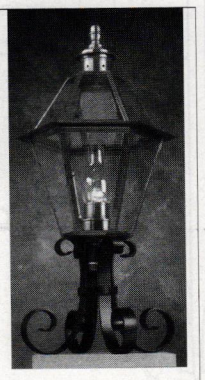


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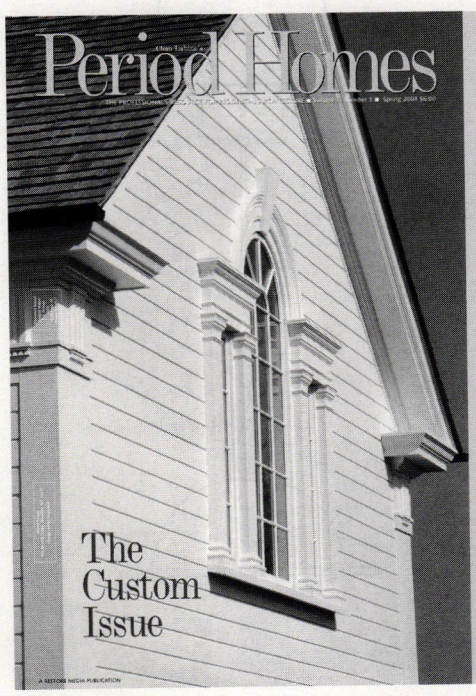
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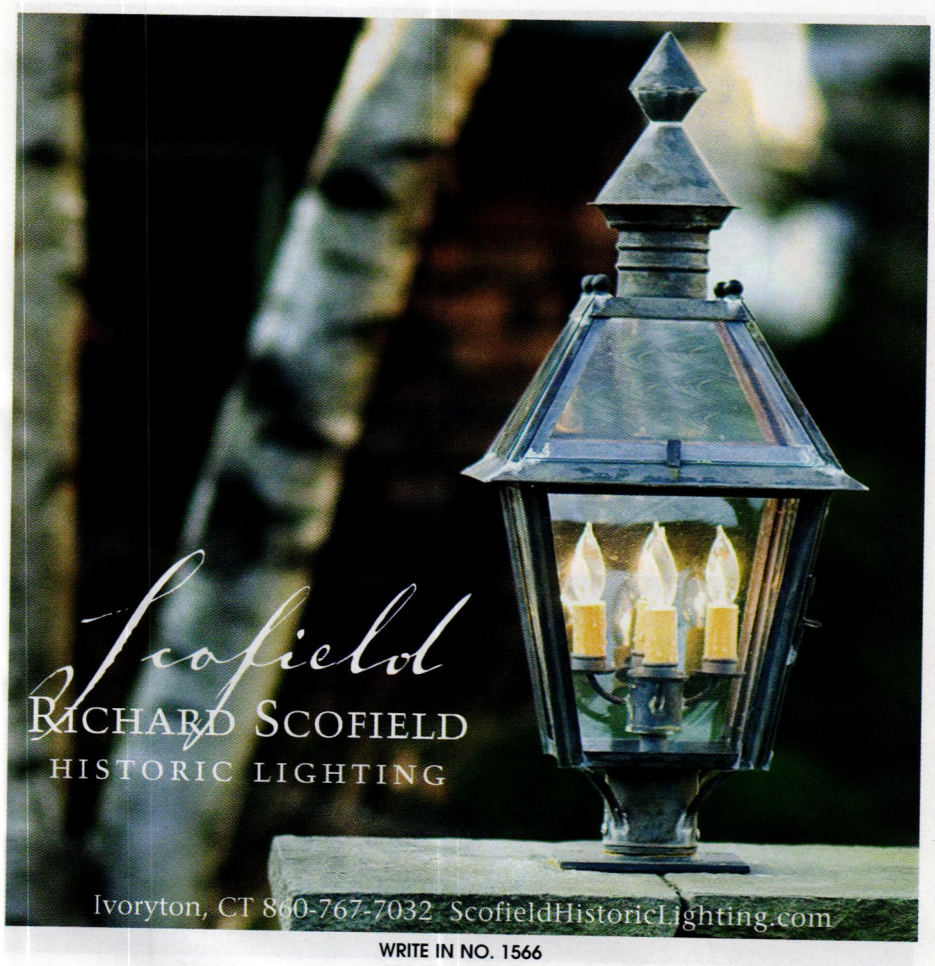


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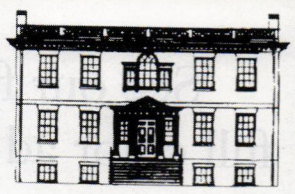
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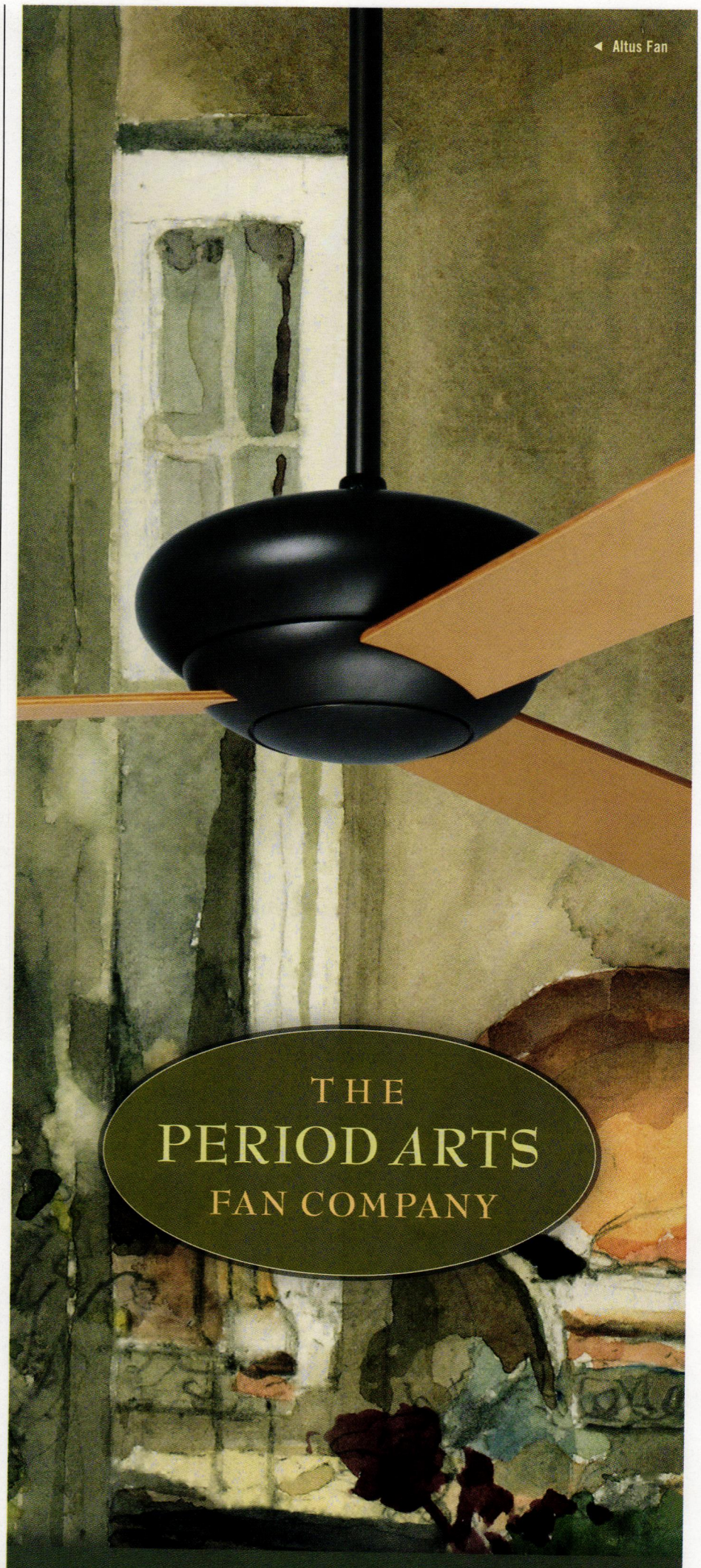
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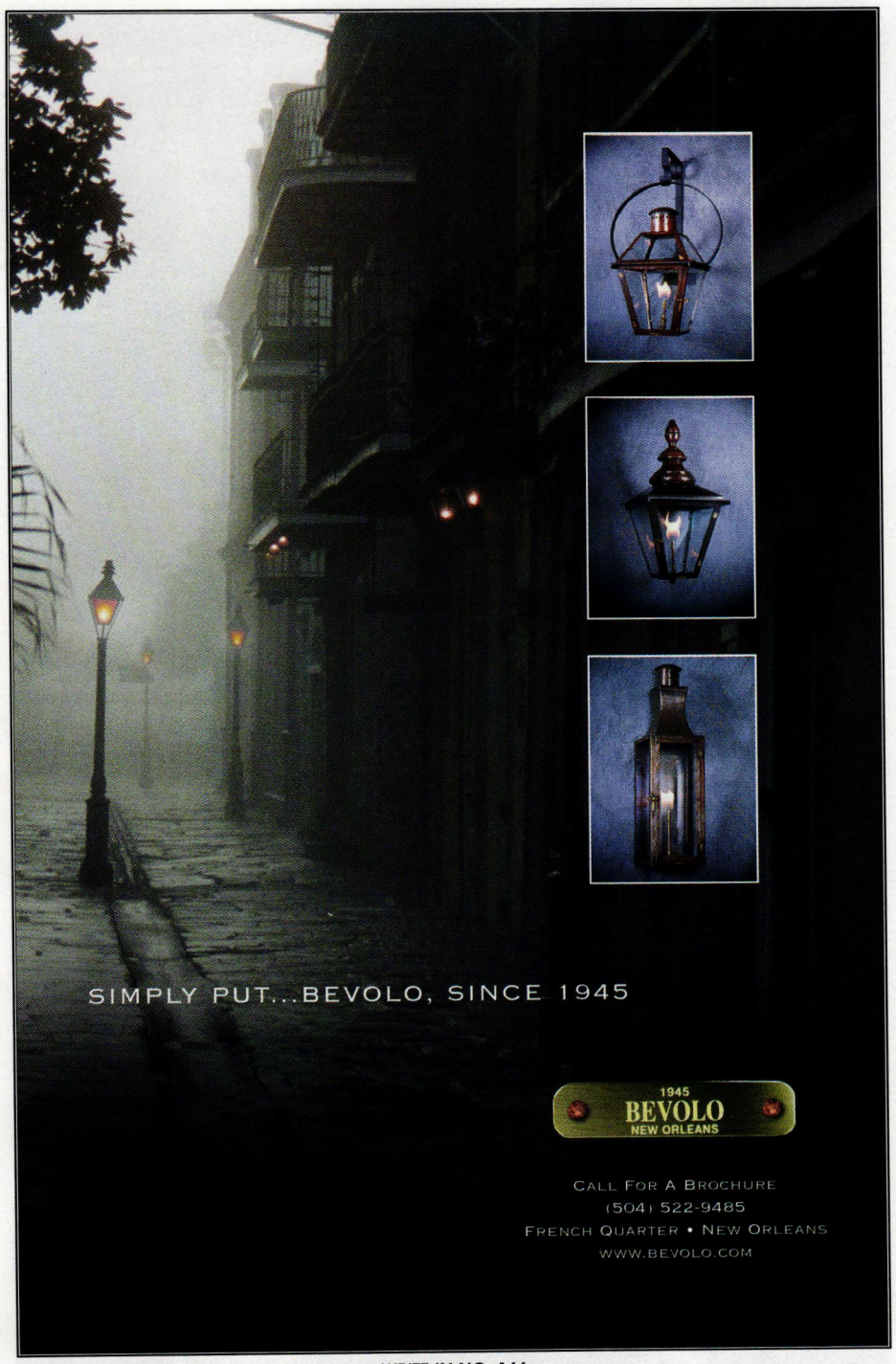


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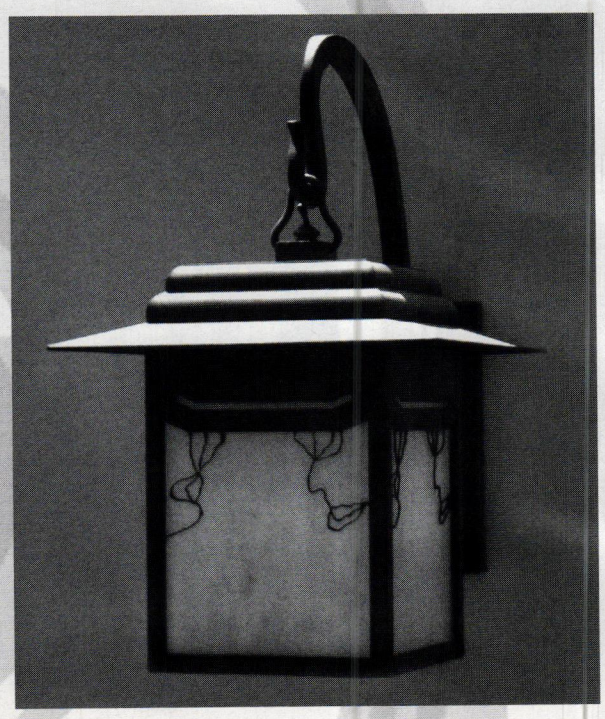
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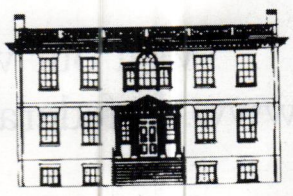
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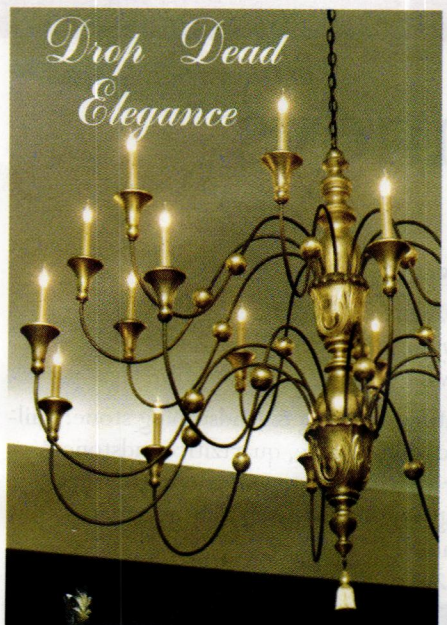
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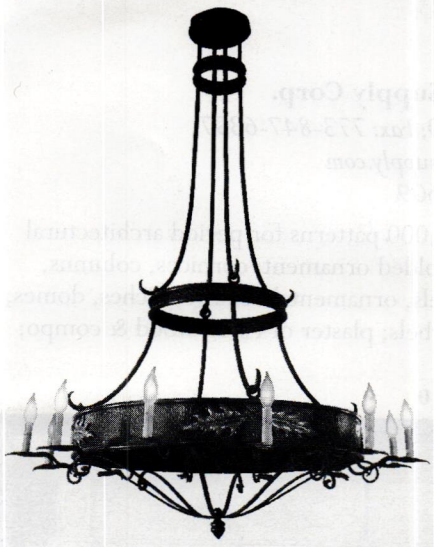
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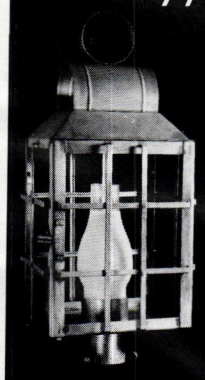
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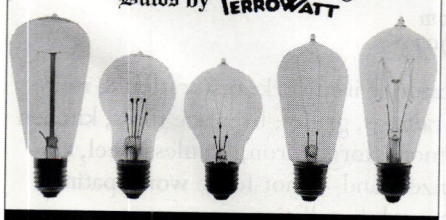
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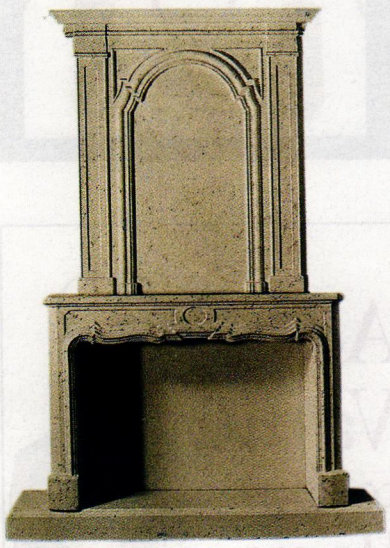
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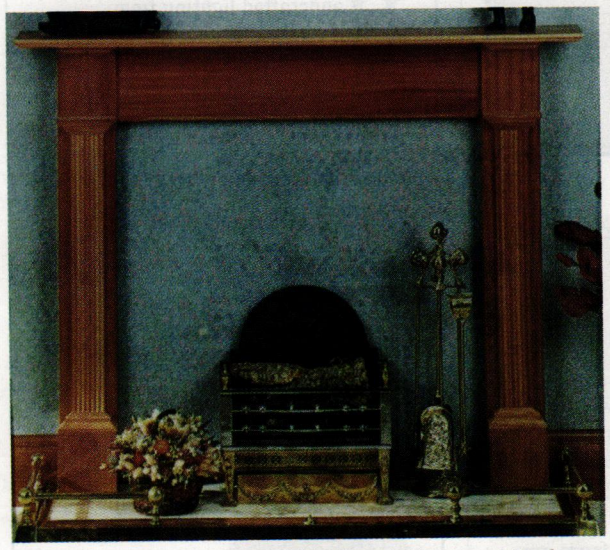
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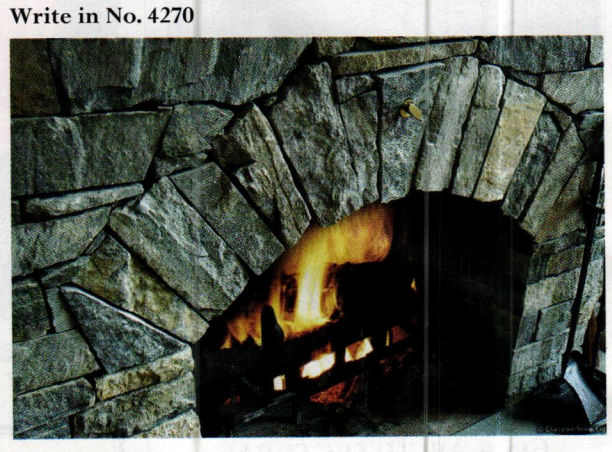
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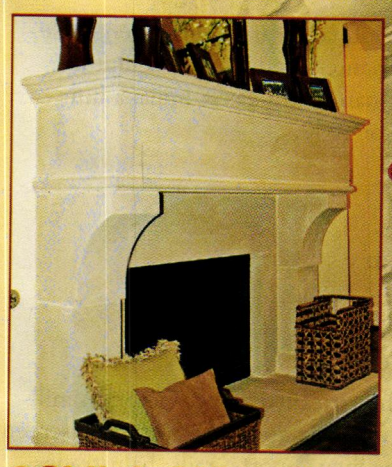
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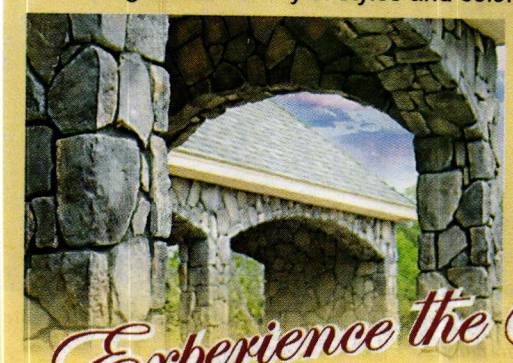
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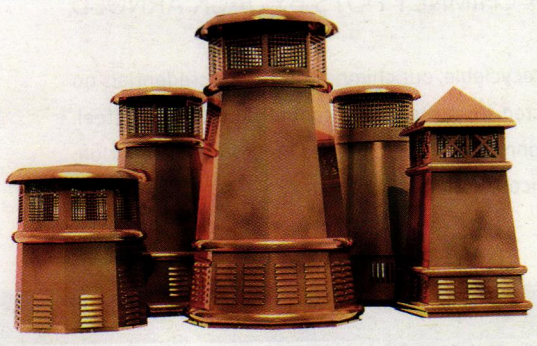
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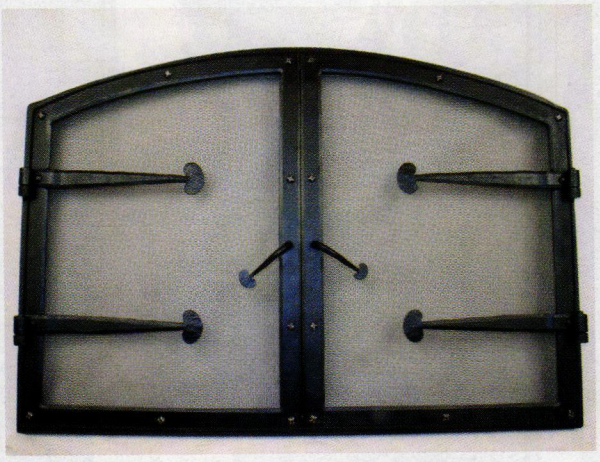
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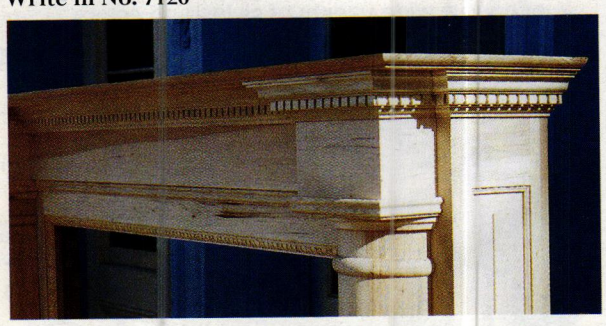
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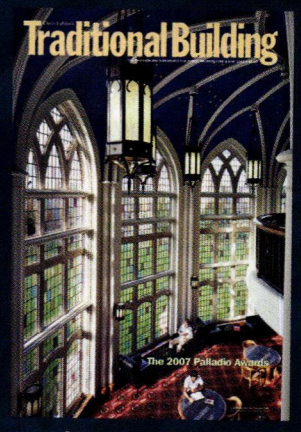


Frederick Wilbur - Woodcarver hand carved this decorated custom mantel.

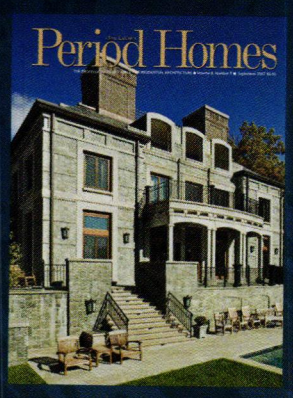
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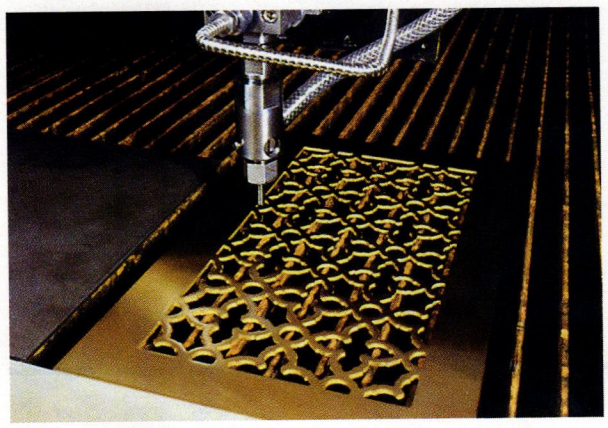
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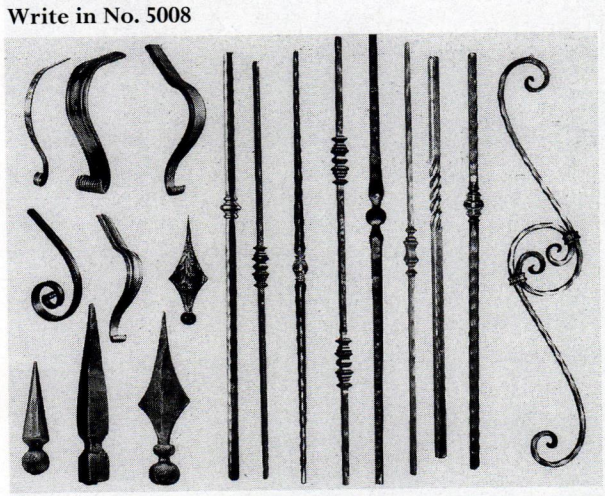
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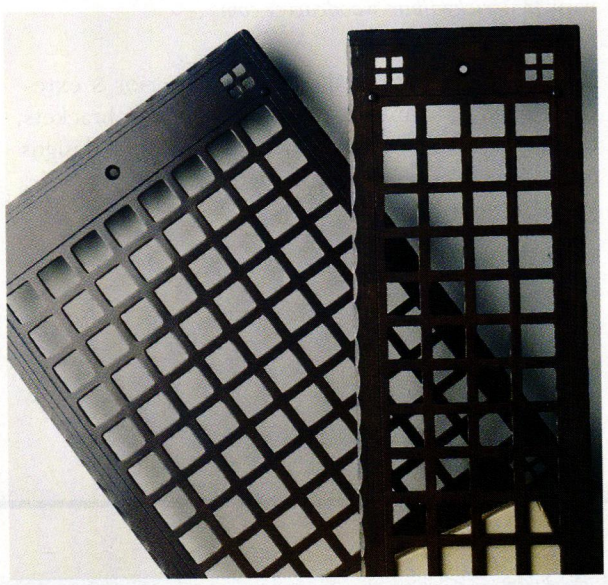
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Marceline, MO 64658

Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, levers & drapery hardware; grilles.
Write in No. 6980



These Arts and Crafts-style grilles are manufactured in hand-hammered copper by Craftsmen Hardware.

EJMcopper Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

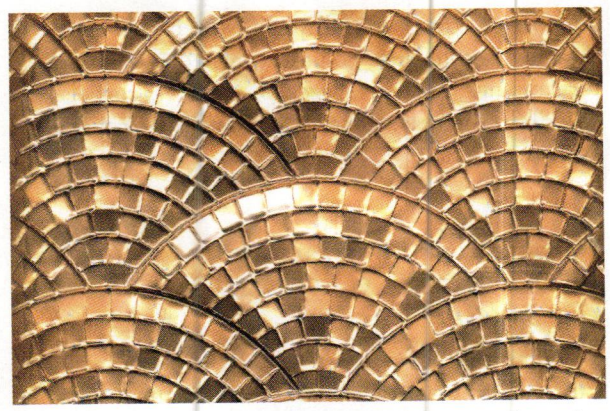
Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.
Write in No. 588

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of ironwork: restoration & refitting; lighting, railings, grilles, fireplace tools, kitchen equipment & more; forged iron, stainless steel, aluminum & bronze; hand- & hot-forge work; patination; design through installation services.
Write in No. 2640



A landmark masonry element was re-cast and bronzed by Fine Architectural Metalsmiths to create these dramatic medallions for a monumental driveway gate.



Decorative metal stampings from Frank Morrow can be used in many applications.

Frank Morrow Co.
800-556-7688; Fax: 401-941-3810
www.frankmorrow.com
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Designer & manufacturer of more than 6,000 ornamental metal trims (embossed banding & perforated gallery), stampings (leaves, flowers, husks, bobeches, animals & more) & motif gray iron castings.
Write in No. 1501

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www.gabys.com
Dallas, TX 75207

Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; hand-crafted & hand finished.
Write in No. 2520

Goddard Spiral Stairs
800-536-4341; Fax: 785-689-4303
www.spiral-staircases.com
Logan, KS 67646

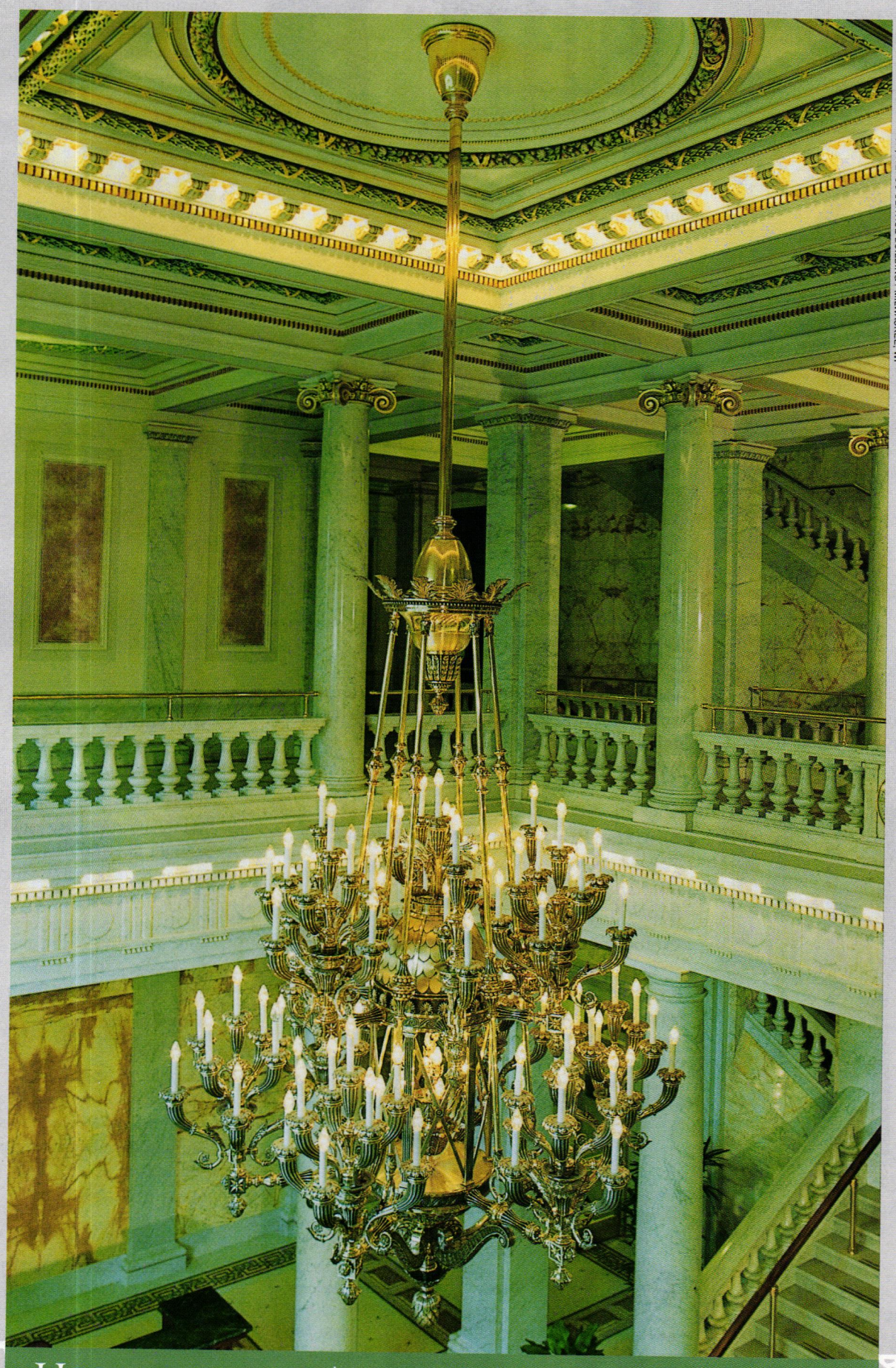
Custom fabricator of all types of spiral stairs: steel, steel/wood or all-wood; custom railing & wood stair parts.
Write in No. 4780



Goddard created this custom-designed exterior metal staircase.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
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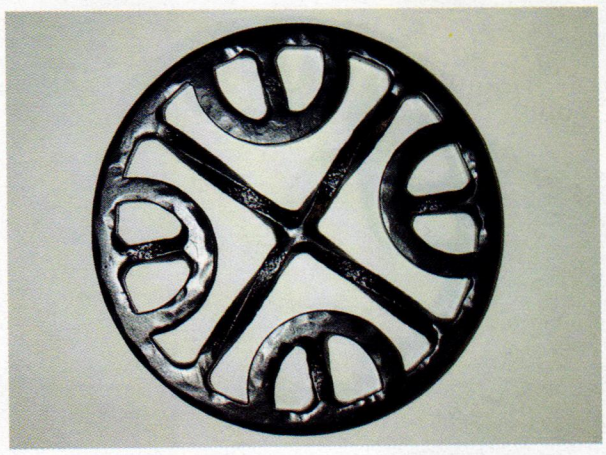
www.historicalarts.com

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Kayne & Son Custom Hardware, Inc.

828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; grilles; catalog $5.

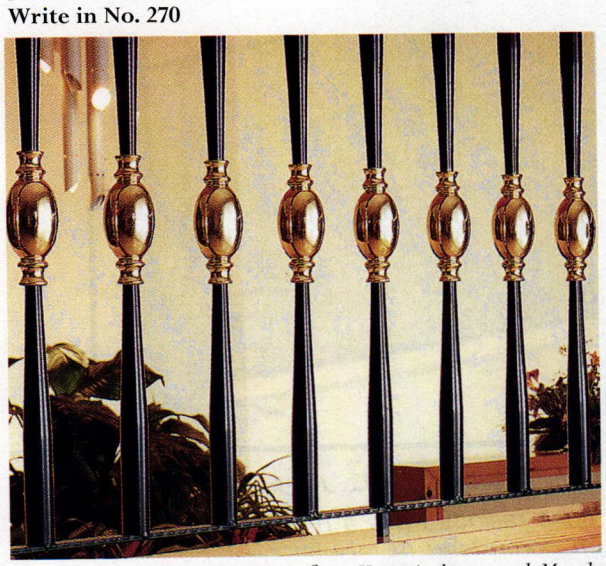


This custom floor grate was designed and fabricated by Kayne & Son.

King Architectural Metals

800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
Write in No. 270



This steel-tube baluster system from King Architectural Metals features brass bushings.

Liberty Ornamental Products

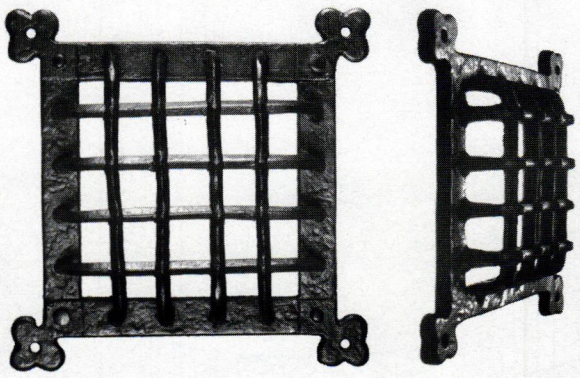
800-636-5470; Fax: 419-636-2365
www.libertyornamental.com
Bryan, OH 43506

Fabricator of precision die-cast ball tops, caps, finials, shoes & more: fences, gates & ornamental assemblies; 1/2- to 4-in. sizes; parts are exact fit, die cast with non-rusting pewter finish; plastic ornamental finials & scrolls.
Write in No. 5340

Maguire Iron Corp.

510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Sparks, NV 89432

Supplier of traditional hardware & lanterns: door, cabinet, window, shutter, furniture, gate & mailbox hardware; knobs & levers with compatible locks of various backsets & functions; wrought-iron, pewter, rust, brass & bronze finishes; custom work.
Write in No. 7600



This grille, model #2176 from Maguire Iron, was finished in dull black.

Mitchell, D.C.

302-998-1181; Fax: 302-994-0178
www.dcmitchell.org
Wilmington, DE 19804

Supplier of reproduction period door, window, shutter & furniture hardware: box locks, strap hinges, shutter tiebacks & more; brass & iron; foundry, machine-tool & press work; steel fabrication, metal forging & finishing.
Write in No. 2800

Monarch Products Co.

201-507-5551; Fax: 201-438-2820
www.monarchrad.com
Carlstadt, NJ 07072

Manufacturer of all-steel radiator enclosures: grille front; 20 styles; many color options; baked-enamel finishes; stock & custom.
Write in No. 6060

New Star Brass & Bronze Works, Inc.

718-443-0800; 51; Fax: 718-443-0918
www.railingsbynewstar.com
Brooklyn, NY 11237

Custom fabricator of fine stair & balcony railings: straight, curved & spiral staircases; ornamental balusters, railings & newel posts; stainless steel & brass with various finishes; cast aluminum with anodized or powder-painted finishes.
Write in No. 3051



New Star Brass & Bronze Works custom fabricated this decorative iron railing with a hand-forged bronze top rail.

NIKO Contracting Co.

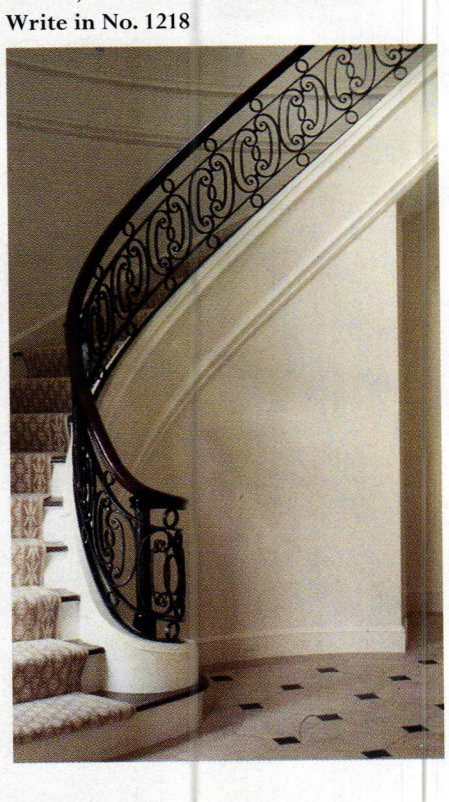
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards; many metals.
Write in No. 8300

Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
Write in No. 1218



This curved stair railing was designed and fabricated by Schwartz's Forge & Metalworks.

Stairsmiths

770-830-6880; No fax
www.stairsmiths.com
Bowdon, GA 30108

Manufacturer of custom stairs & stair parts: curved, straight & spiral designs; balusters, handrails, newels & treads; mahogany, cedar, oak & wrought iron.
Write in No. 1613

Stairways, Inc.

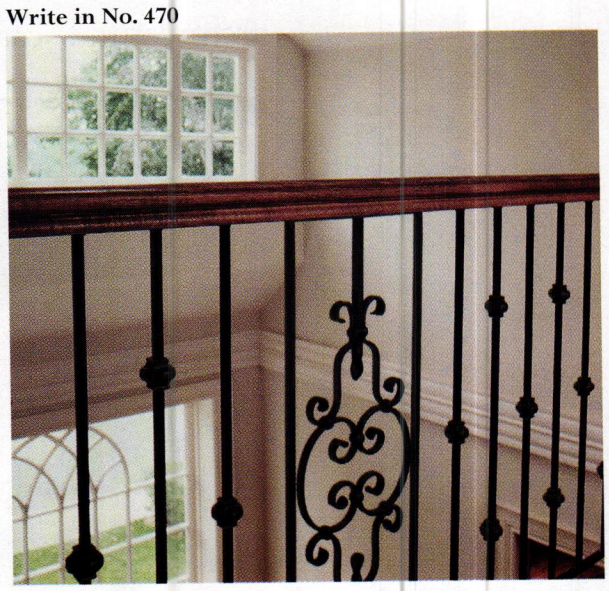
800-231-0793; Fax: 713-680-2571
www.stairwaysinc.com
Houston, TX 77433

Manufacturer of metal & wood staircases: straight, curved & spiral; metal stair parts & treads, balusters/railings & newel posts; brass, steel, bronze & aluminum; custom fabricated or kits; any size; ships worldwide.
Write in No. 4870

Steptoe & Wife Antiques, Ltd.

800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Supplier of cast-iron architectural elements: spiral & straight stairs, stair kits, railings, gazebos, gates, grilles, fireplace grilles, arbors, cresting, columns & capitals; cast aluminum, bronze & wrought iron/steel.
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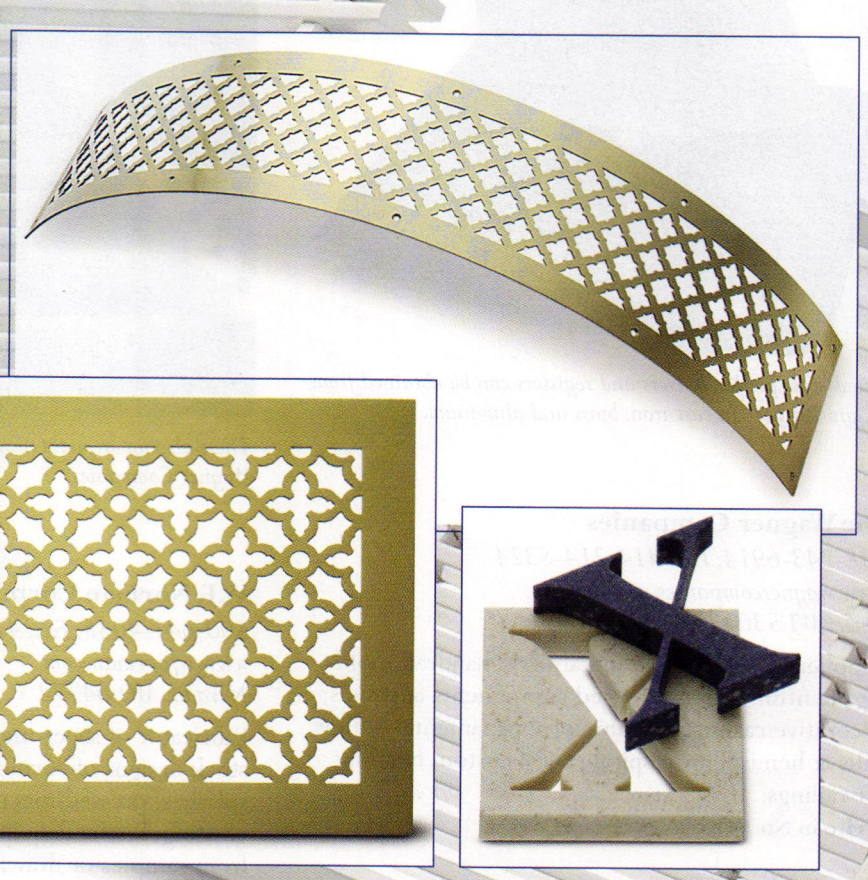
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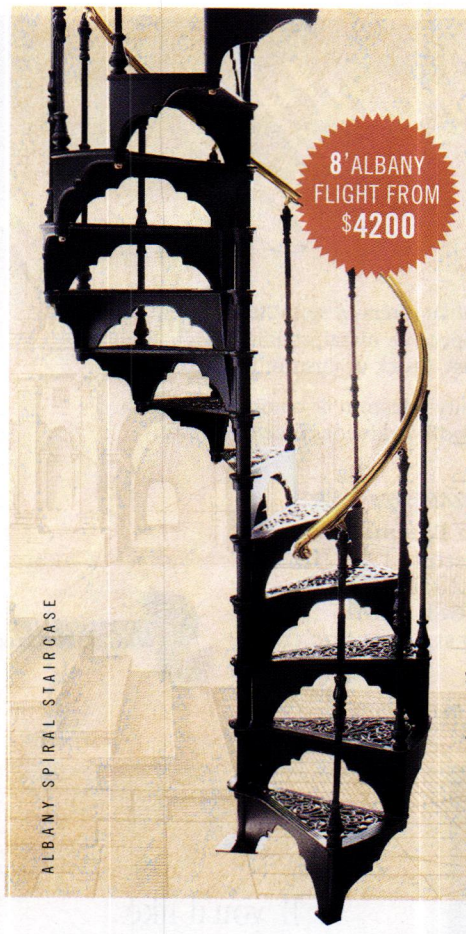
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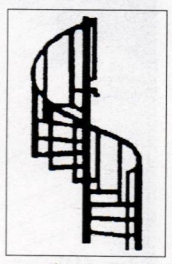
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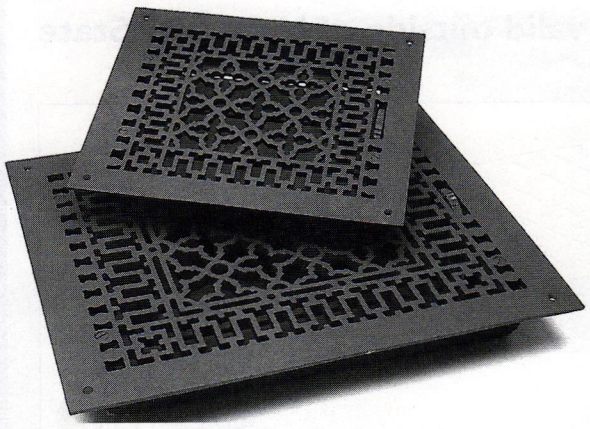
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www.spiral-staircases.com

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800-880-3090; Fax: 978-870-1030
www.reggioregister.com
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Supplier of ornamental metalwork: handrail moldings & fittings, posts, forged components & panels; decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.
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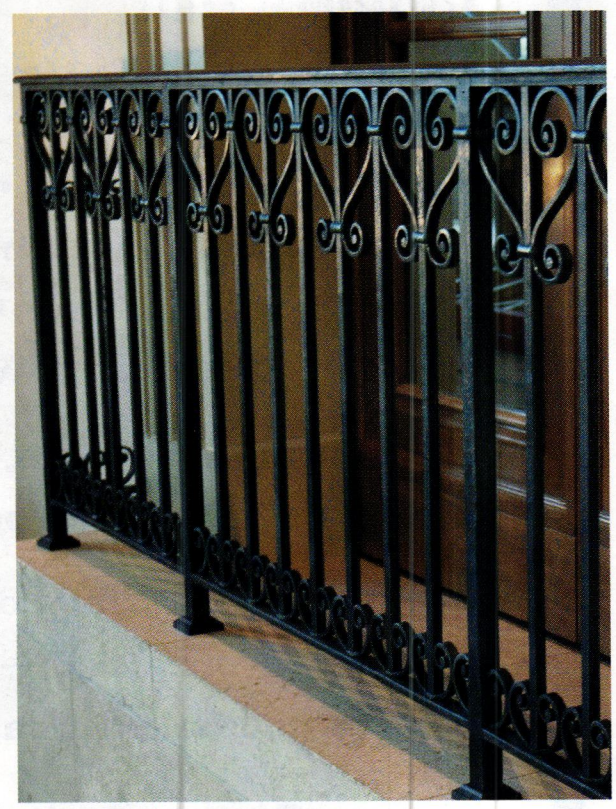
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772

Fabricator of sheet-metal ornament: hundreds of stock designs of cornices, moldings, brackets, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.
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www.wiemanniron.com
Tulsa, OK 74104

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Resistance welding	Excellent
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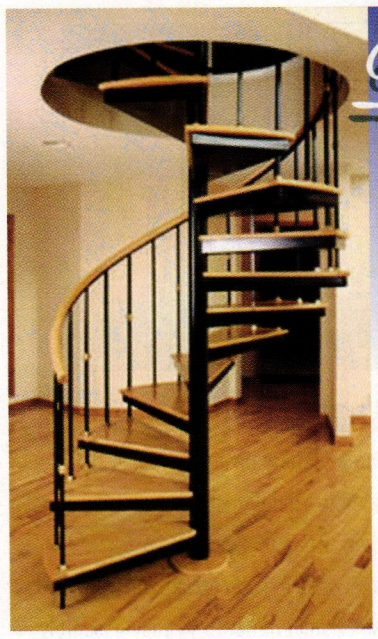
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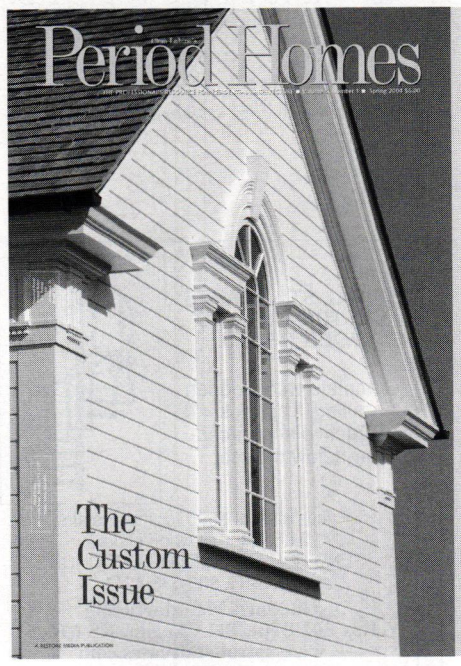
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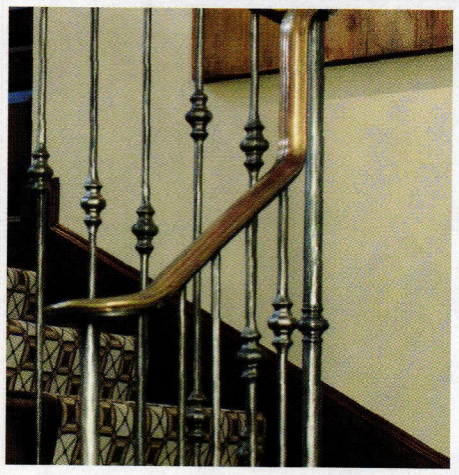
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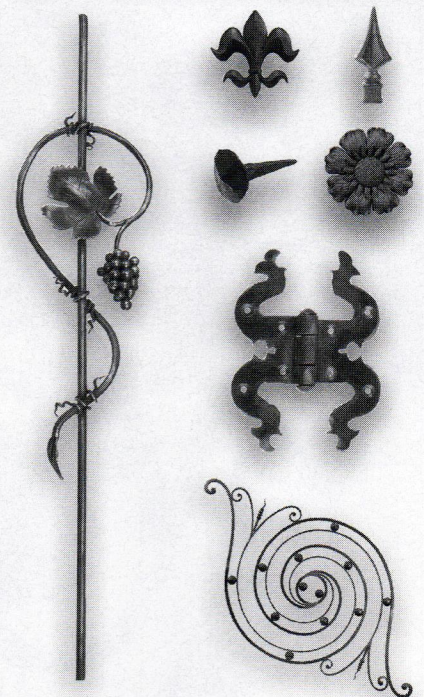
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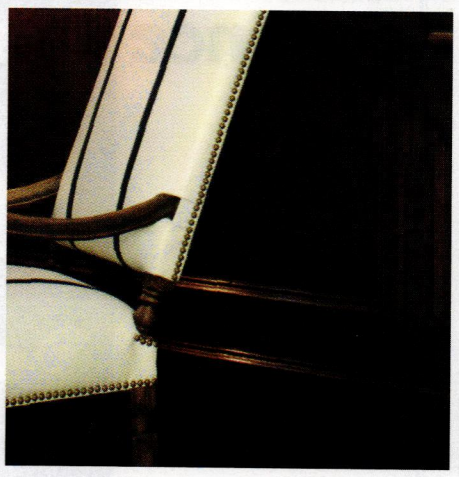












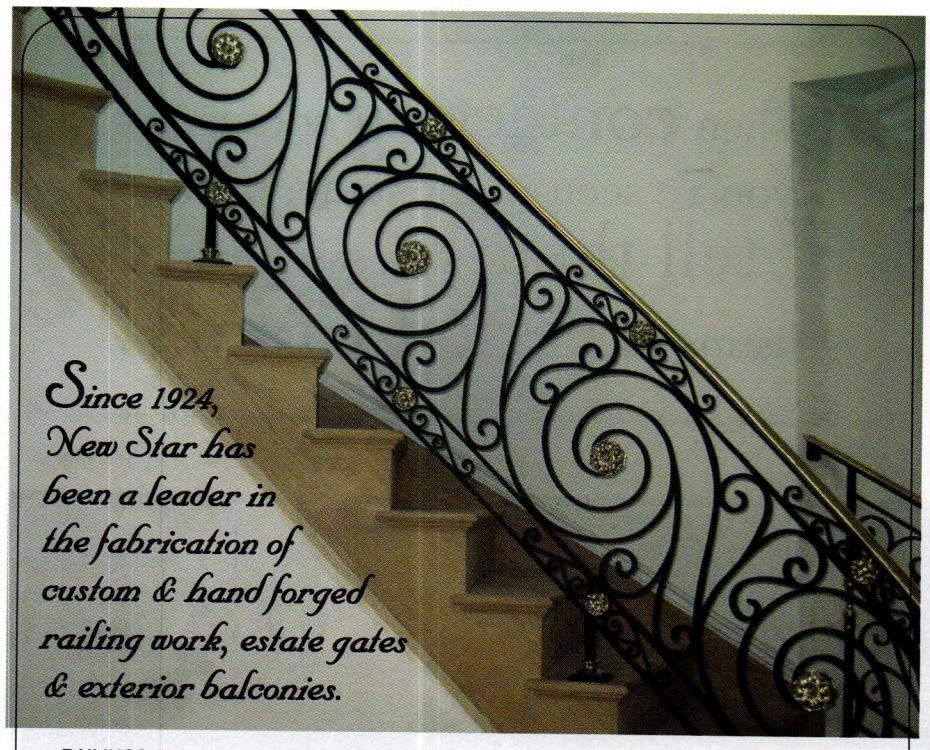




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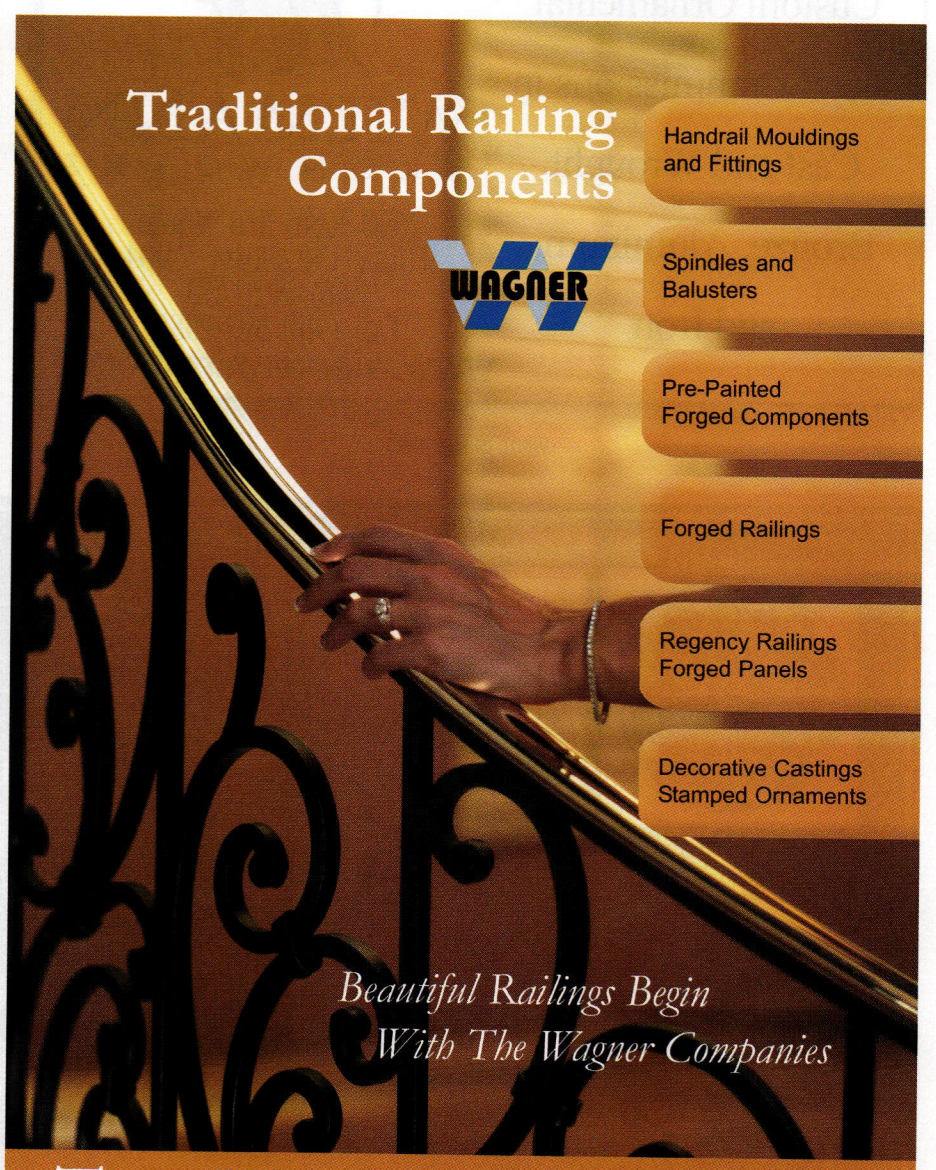


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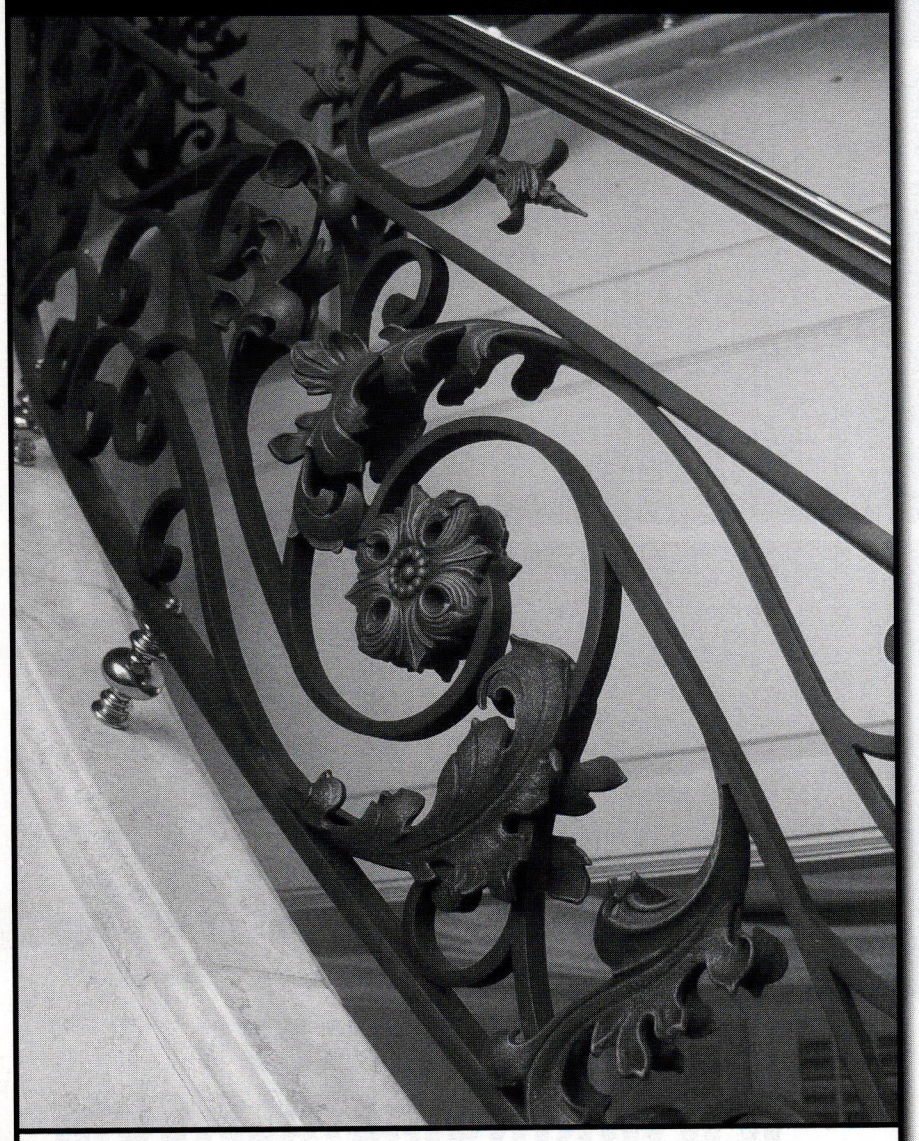
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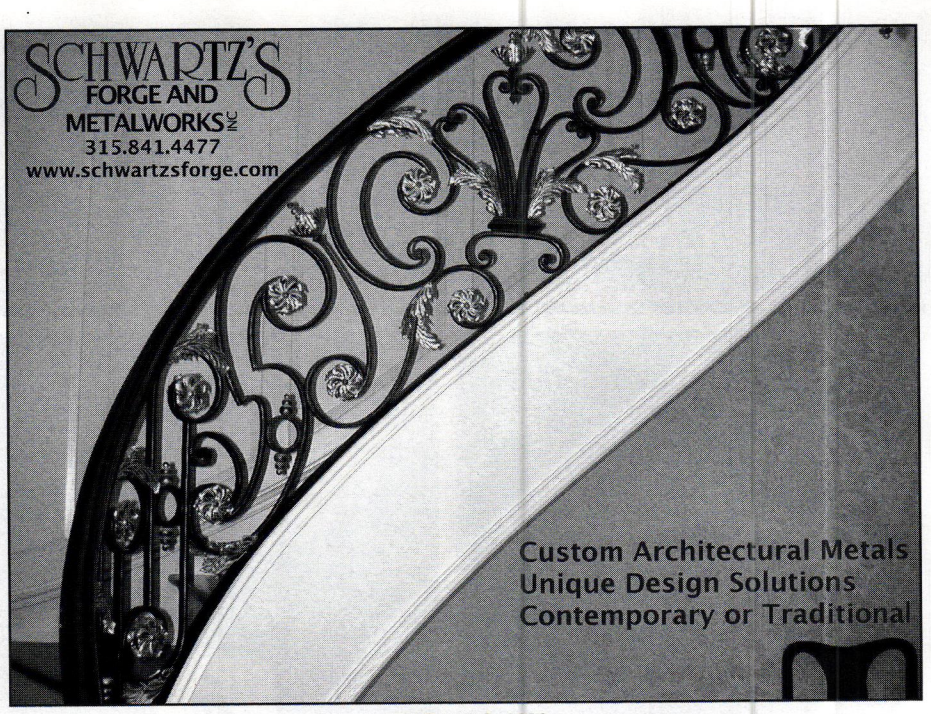


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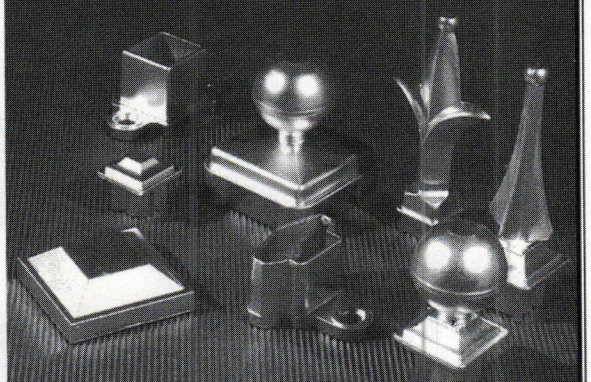
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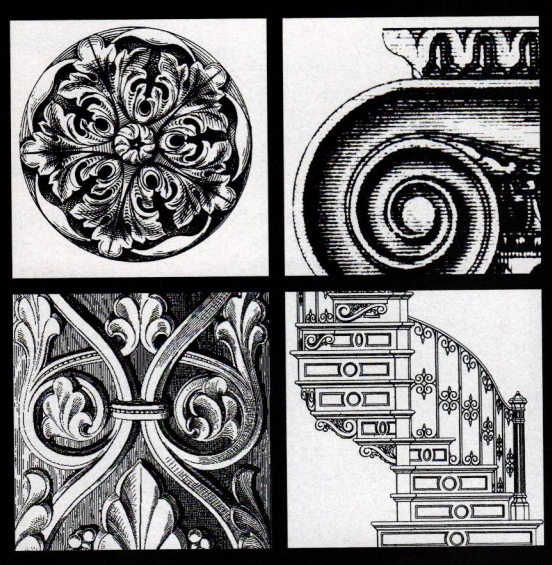
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www.sylvanbrandt.com
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This detail is from an Italian Renaissance-style oak wine-cellar door custom fabricated by Erik Wyckoff.

Erik Wyckoff Artworks

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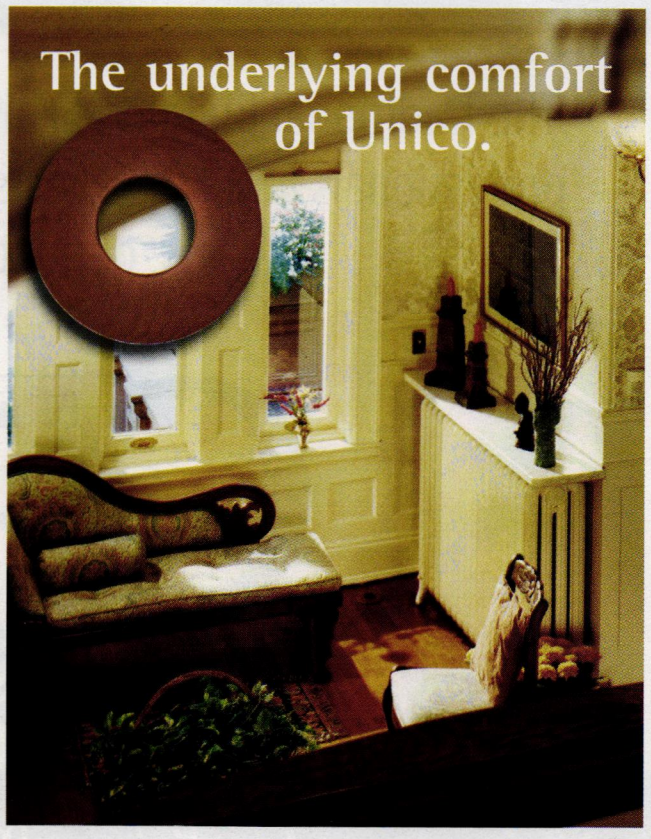
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This rustic copper kitchen hood was designed and fabricated by Historical Arts & Casting.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

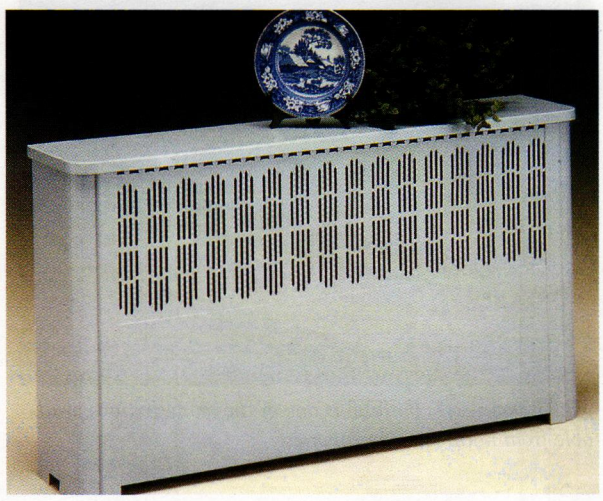
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials, kitchen equipment & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
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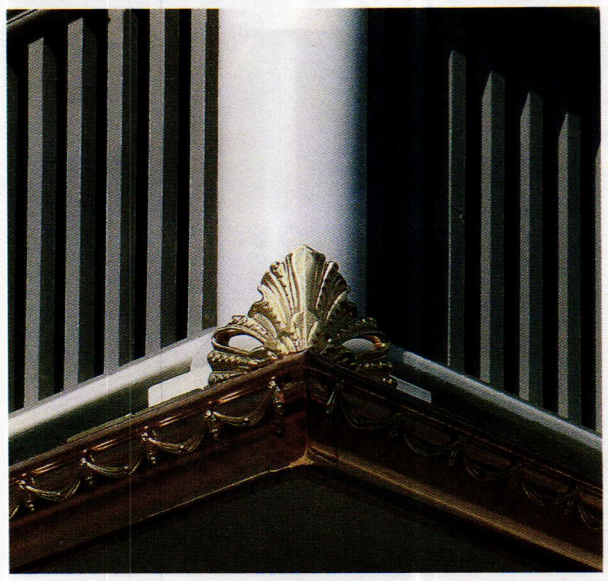
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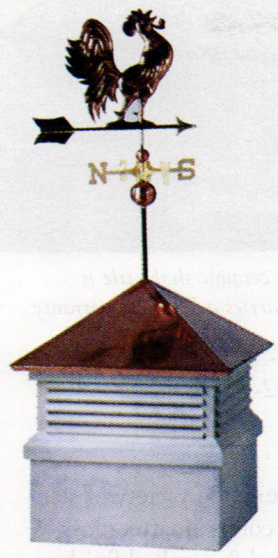
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This ornate gutter, fabricated by Classic Gutter Systems, incorporates a hidden adjustable hanger system.



This Jefferson louvered cupola from Custom Home Accessories features a copper top and rooster weathervane.

Custom Home Accessories, Inc.
800-265-0041; Fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742

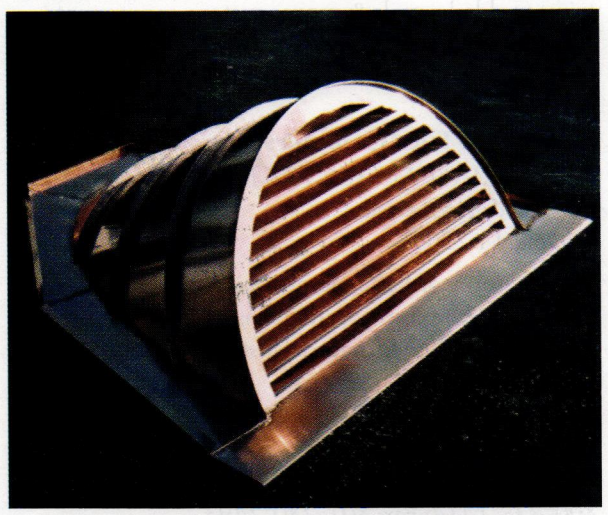
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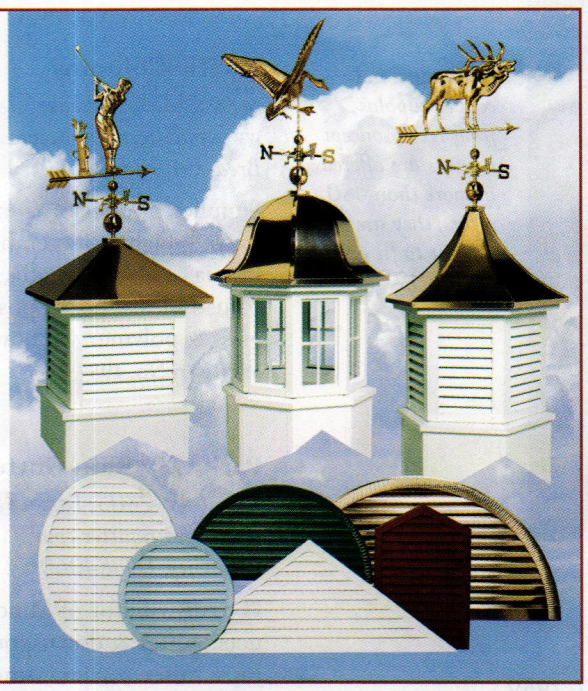
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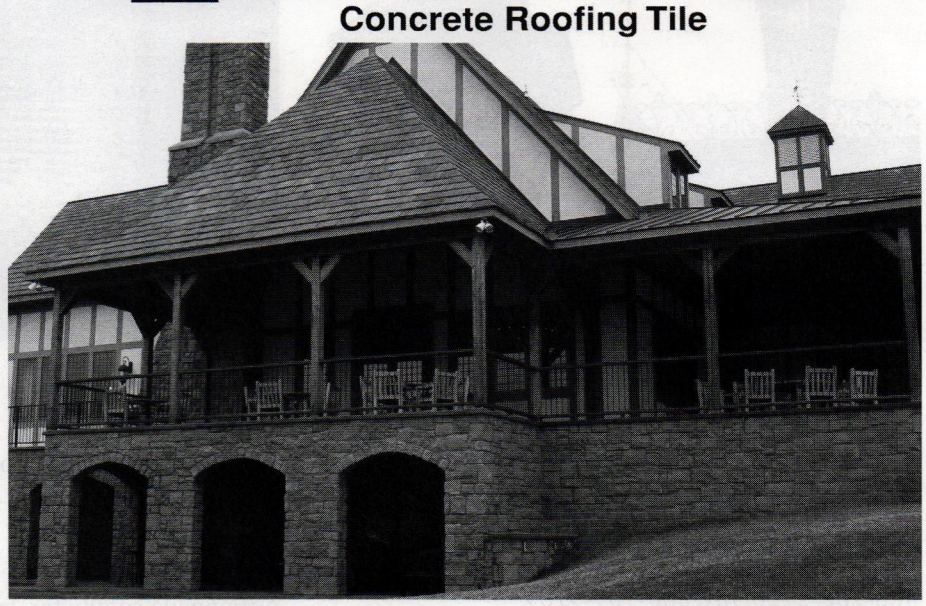


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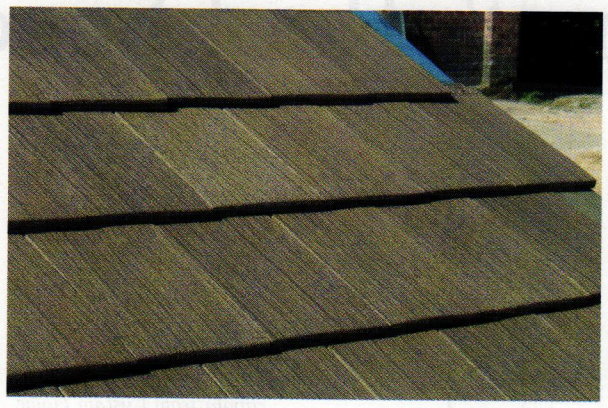
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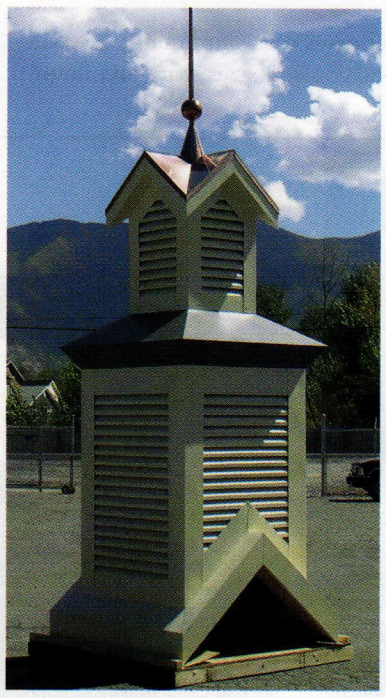
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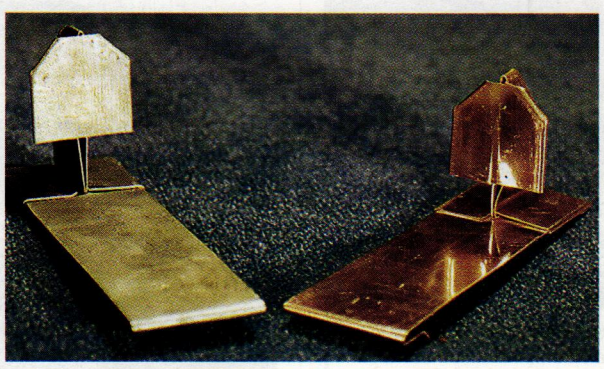
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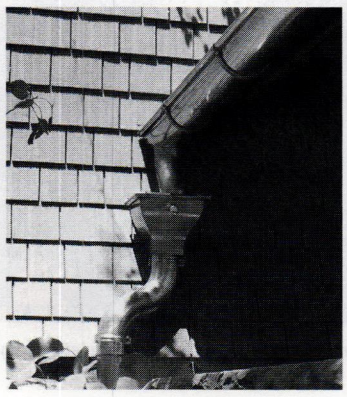
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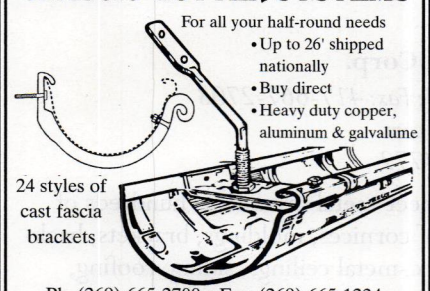


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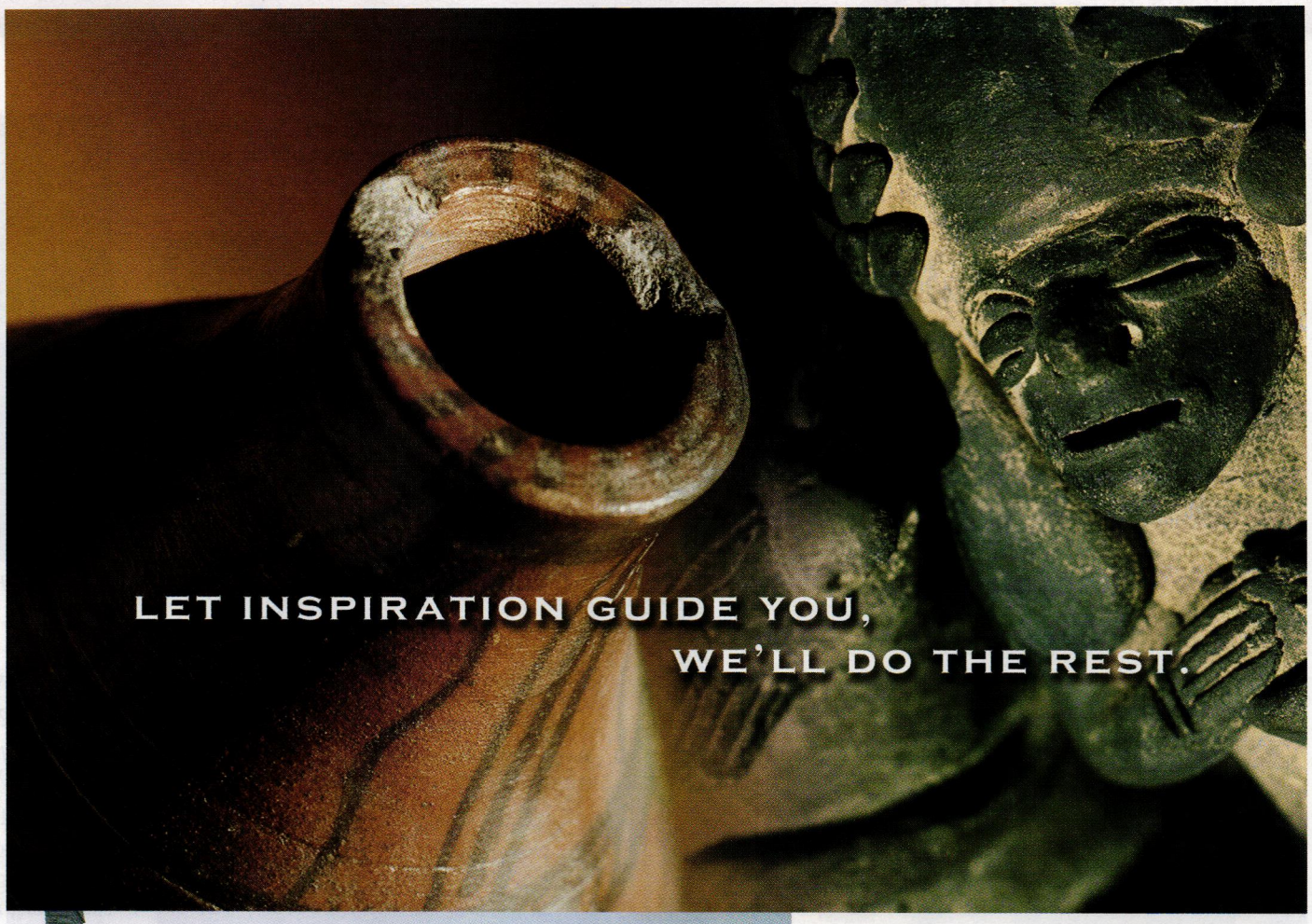
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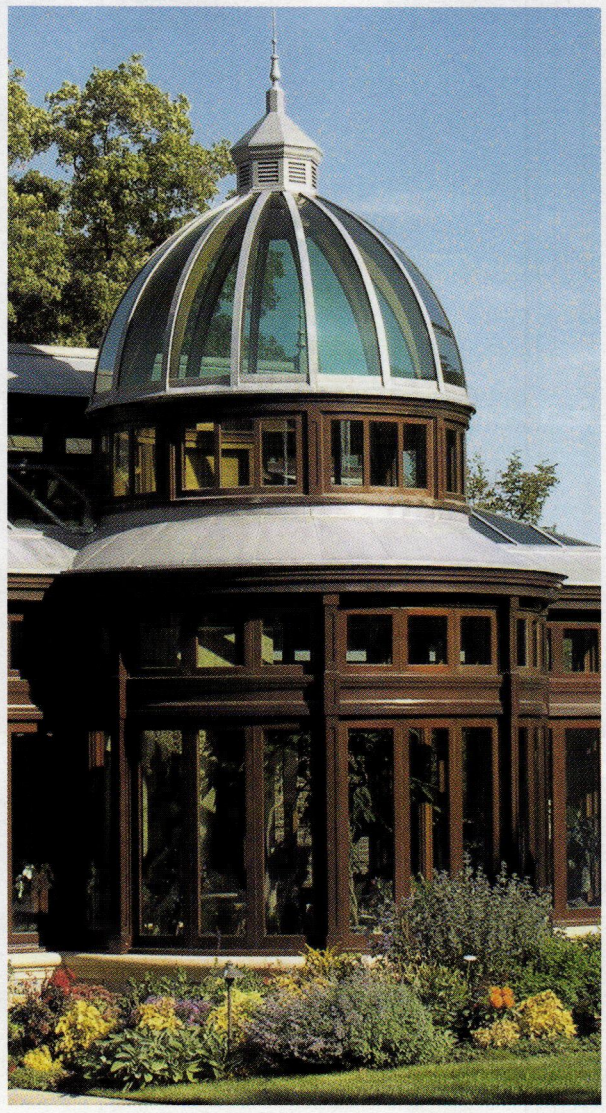
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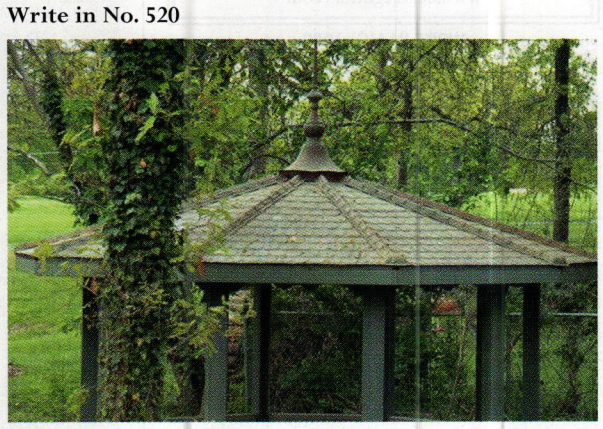
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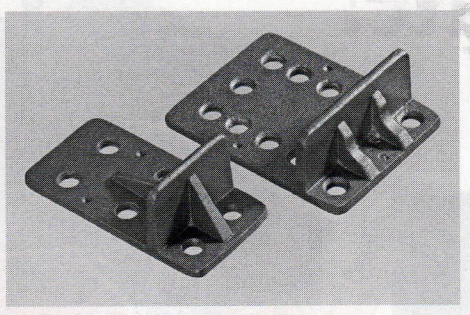
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www.boardandbeam.com
Washington Depot, CT 06793

Supplier of antique barns, lumber & flooring: hand-hewn beams; Shaker-style tables in oak, white & yellow pine & chestnut; restoration of Colonial structures.
Write in No. 2763



Sylvan Brandt offers antique hand-hewn beams in lengths from 6 to 40 ft.

Brandt, Sylvan LLC
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
Write in No. 3950

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.
Write in No. 2744



These different wood products, including antique oak flooring, chinked barnwood walls and hand-hewn fireplace beams, were supplied by Carlson's Barnwood.

Chestnut Specialists, Inc.
860-283-4209; Fax: Same as phone
www.chestnutspec.com
Plymouth, CT 06782

Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.
Write in No. 8780



"Doc" Wasley of Chestnut Specialists displays a few of the wide antique boards that his firm offers in chestnut, oak and pine.

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Supplier of 19th-century reclaimed flooring materials: white pine, hemlock, heart pine, white oak, chestnut & walnut; widths from 3-18 in.; hand-hewn beams & barn siding; cabinetry & farm tables.
Write in No. 7480



Along with wide-board and random-width flooring, Country Road Associates supplies antique wood for cabinets, furniture and paneling.

Good Time Stove Co.
413-268-3677; No fax
www.goodtimestove.com
Goshen, MA 01032

Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; restored enamel, cast iron, wood & wood/gas combos; electric conversions; wood- & gas-burning fireplaces & stoves.
Call for more information.

Kronenberger & Sons Restoration, Inc.
860-347-4600; Fax: 860-343-0309
www.kronenbergersons.com
Middletown, CT 06457

Restoration firm: brownstone, brick & fieldstone restoration; house moving; window restoration; matches existing moldings, trim, paneling & more; wood carvings; wood roofs for post-&-beam construction; mortar matching & cleaning.
Write in No. 536

What It's Worth, Inc.
512-328-8837; Fax: Same as phone
www.wiwpine.com
Austin, TX 78716

Manufacturer of antique longleaf pine flooring: Old Reveal, a rustic-grade floor that displays old saw marks; clear, defect-free quartersawn flooring; timbers.
Write in No. 1442

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800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, coping, planters, fountains & gazebos; cast stone & plaster; stock & custom designs; foam molding.
Call for more information.

Atelier Jouvence Custom Stoneworks, Inc.
312-492-7922; Fax: 312-492-7923
www.atelierjouvence.com
Chicago, IL 60616

Fabricator of custom-carved stonework in French & domestic limestone & marble: fireplace surrounds, range hoods, garden ornament, architectural elements & historic reproductions; fountains, planters & urns; stone flooring.
Write in No. 5015

Belden Brick Co., The
330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702

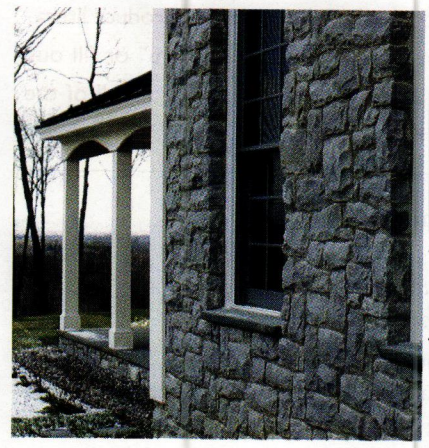
Manufacturer of brick: variety of colors, textures, sizes & stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.
Write in No. 1500



This image was created using brick from Belden Brick.

Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
www.champlainstone.com
Warrensburg, NY 12885

Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, thin-sawn veneer & corners, wall stone, flagging, paving, step slabs, fireplaces, fountains & more.
Write in No. 4270



Great Meadow limestone was provided by Champlain Stone for this wall in combination natural weathered façade and blue-gray split faces.

Haddonstone (USA) Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticoes, cornices, weathervanes, molding, trim, molded panels & more; custom components.
Write in No. 4020

Hendricks Tile/Hammerstone
804-231-0100; Fax: 866-727-1519
www.hendrickstile.com
Ashland, VA 23005

Manufacturer of flat concrete-shingle roof tile: various colors & textures; can be customized to resemble wood, slate & other materials; stone veneer.
Write in No. 6340



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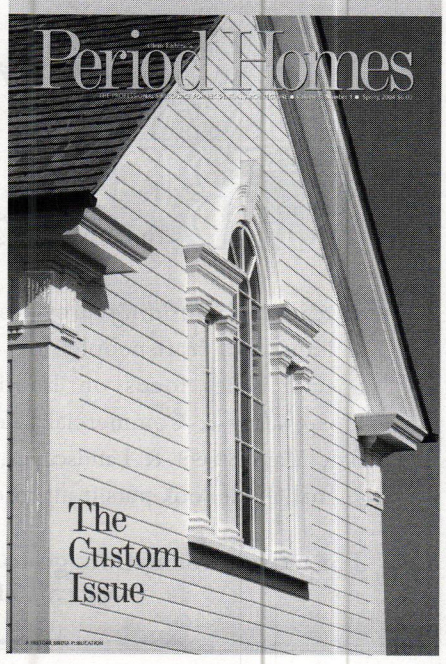
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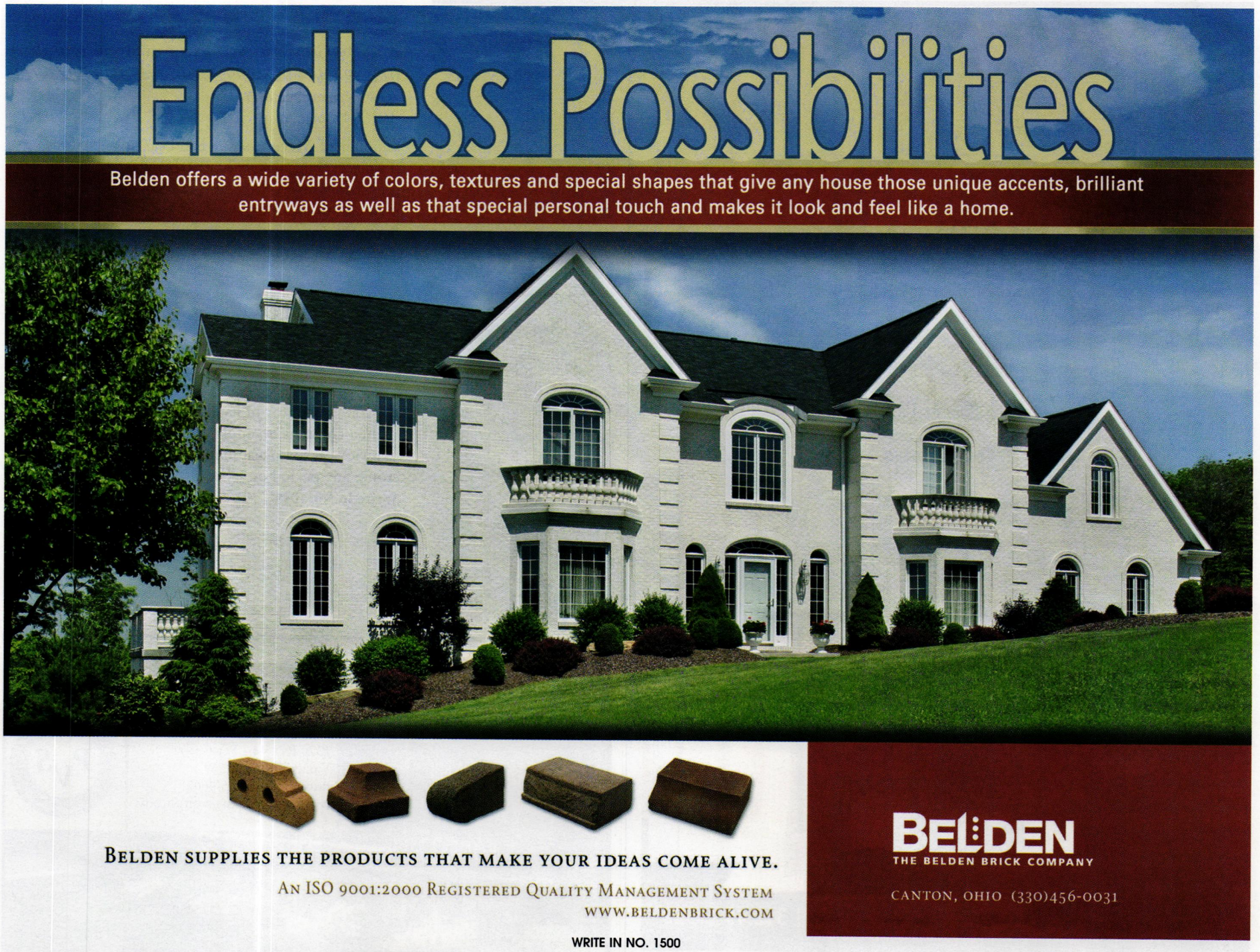
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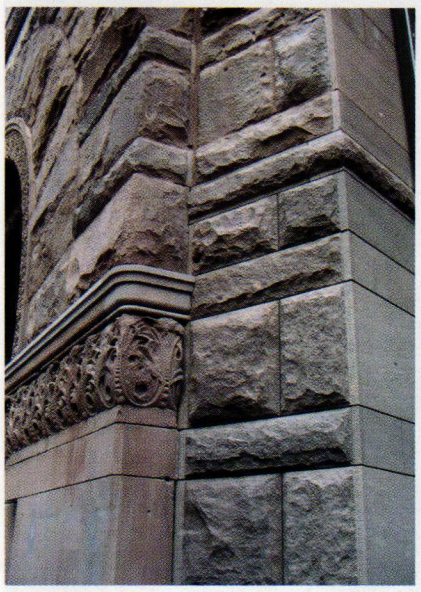
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www.kopelovcutstone.com
Bernalillo, NM 87004

Fabricator of stone architectural elements for historic restoration & historically inspired new construction: facades in domestic limestone, marble & sandstone; carved mantels & monuments; columns & capitals.
Write in No. 1622



Kopelov Cut Stone quarried and fabricated the brownstone for the renovation of this historic facade in San Francisco.

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www.kronenbergersons.com
Middletown, CT 06457

Restoration firm: brownstone, brick & fieldstone restoration; house moving; window restoration; matches existing moldings, trim, paneling & more; wood carvings; wood roofs for post-&-beam construction; mortar matching & cleaning.
Write in No. 536



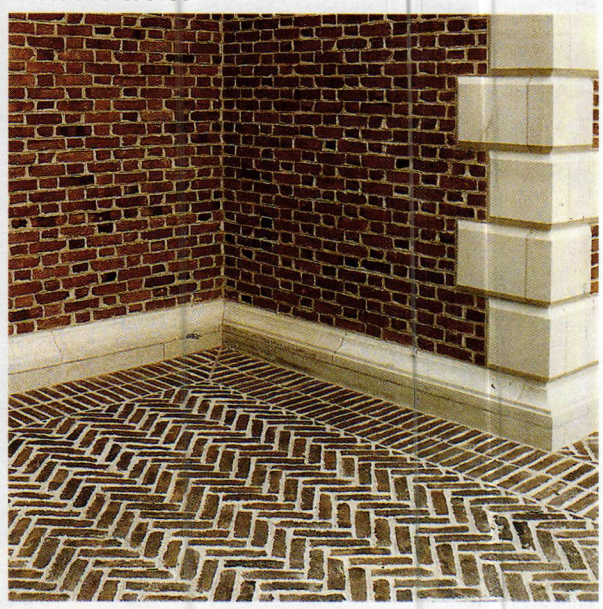
Kronenberger & Sons specializes in the restoration and preservation of period structures, providing masonry work and other construction services.

North American Stone Company
972-562-9992; Fax: 972-562-0794
www.northamericanstone.com
McKinney, TX 75071

Manufacturer of custom architectural cast-stone elements: mantels, columns, balustrades, landscape elements, entry systems, pavers, fountains, planters, urns, benches & more.
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Old Carolina Brick Co.
704-636-8850; Fax: 704-636-0000
www.handmadebrick.com
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Manufacturer of handmade brick, pavers & fireplace fronts: 12 styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration.
Write in No. 3130



Old Carolina Brick supplies handmade, coal-fired brick that can be used for both paving and wall facing.

Pleasant Valley Stone
845-635-4007; Fax: 845-635-2030
www.pleasantvalleystone.com
Pleasant Valley, NY 12569

Supplier of natural stone; Vermont slate, granite & more; custom cutting; imported & local stones available.
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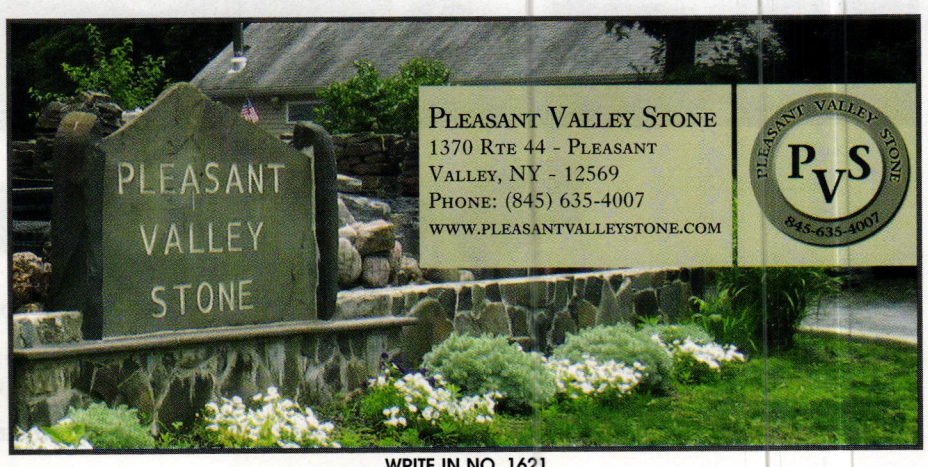
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Write in No. 2763

Connor Homes
802-382-9082; Fax: 802-382-9084
www.connorbuilding.com
Middlebury, VT 05753

Designer & manufacturer of pre-engineered kit homes, barns & outbuildings: Colonial, Federal, Greek Revival, Shingle, Bungalow & Colonial Revival styles; nationwide shipping.
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Country Carpenters, Inc.
860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
Hebron, CT 06248

Manufacturer of New England-style post-&-beam carriage houses, garden houses, sheds & country barns: pre-cut & -engineered for assembly by either the firm or a professional carpenter.
Write in No. 246



This 22x30-ft., one-and-a-half-story barn was constructed by Country Carpenters.

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860-643-1148; Fax: 860-643-1150
www.earlynewenglandhomes.com
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Designer of early New England Cape-style home-building system: engineered plans, detailed construction diagrams & framing package; unique timbered ceiling system.
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www.hughloftingtimberframe.com
West Grove, PA 19390

Designer & manufacturer of timber frames: private homes, additions, barns, studios, arbors & more; mortise-&-tenon joinery; many wood species.
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This timber-frame structure was built by Hugh Lofting.

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www.newenglandtimberworks.com
West Dover, VT 05356

Designer & builder of barns & timber-frame structures: antique & salvaged, new & kits; timber trusses, residences, covered porches, hot tub enclosures, pergolas & more; barn plans.
Write in No. 1624

Pennsylvania Barn Co.
610-390-3190; No fax
48 Helbert Lane, P.O. Box 1
Mertztown, PA 19539

Preservation firm: relocates & adaptively reuses historically styled barns & log houses; salvaged building materials.
Write in No. 1422



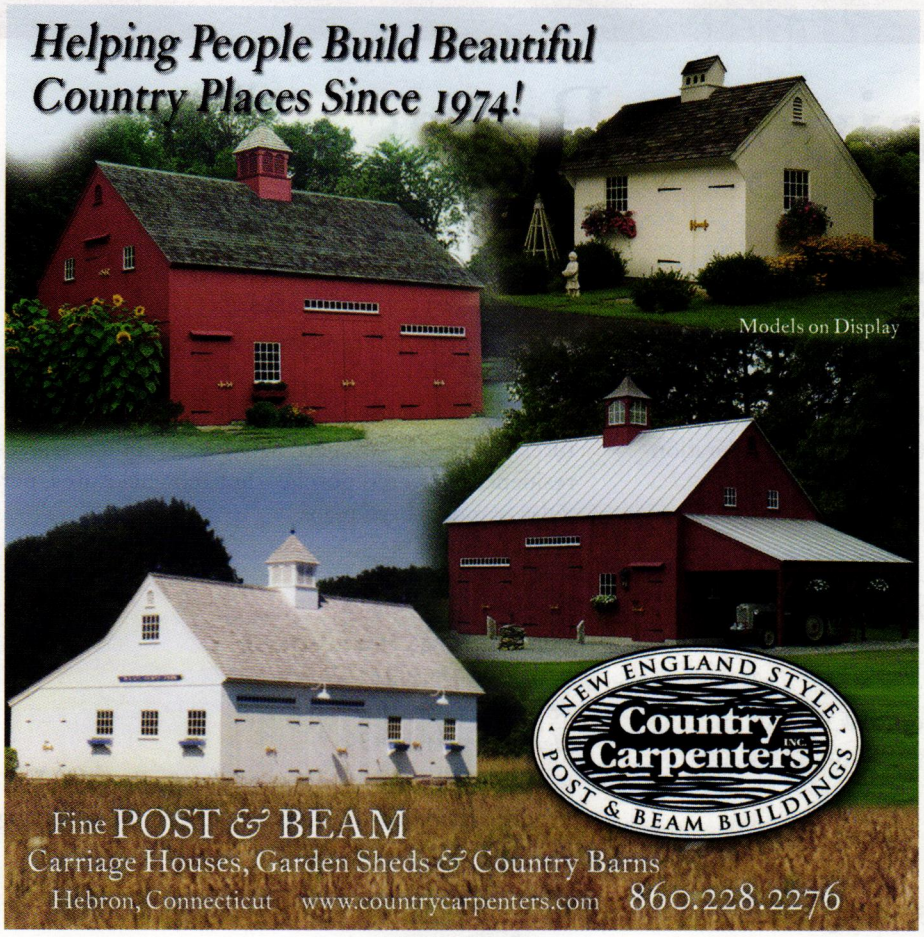
This traditional barn was built by Pennsylvania Barn Co.

Vermont Timber Works, Inc.
802-886-1917; Fax: 802-886-6188
www.vermonttimberworks.com
North Springfield, VT 05150

Manufacturer of timber frames & trusses: frame design, cutting & assembly; fir, oak, pine & hemlock; glulam; traditional mortise-&-tenon joinery; hardwood pegs; custom-designed frames.
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These exposed timber-frame beams are a feature of an addition to the Von Trapp family lodge in Stowe, VT, constructed by Vermont Timber Works.



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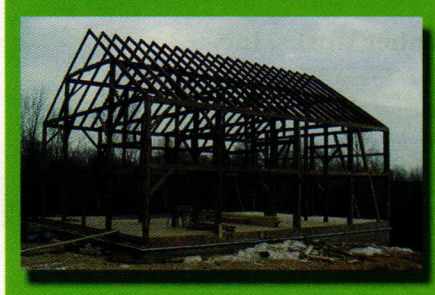
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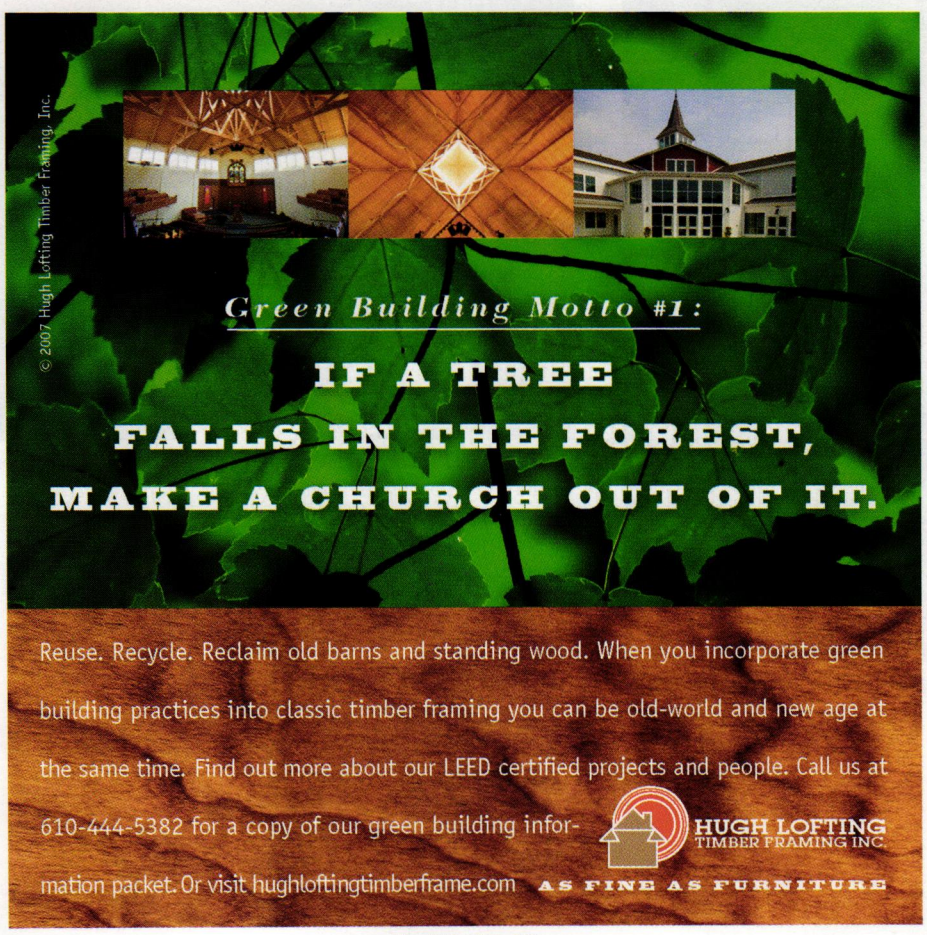
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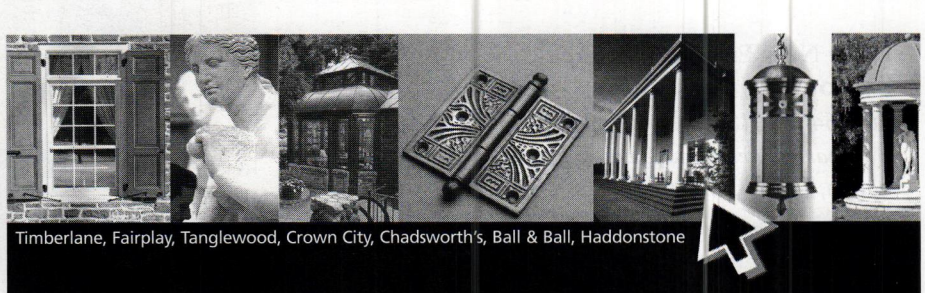
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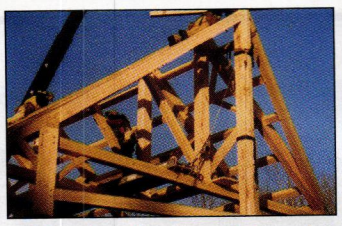
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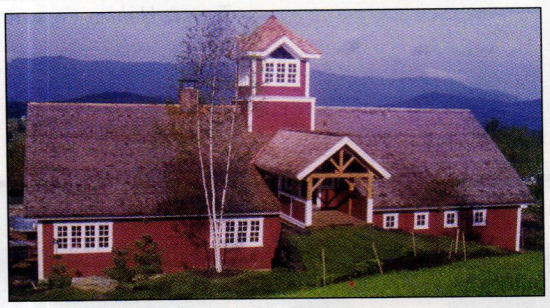
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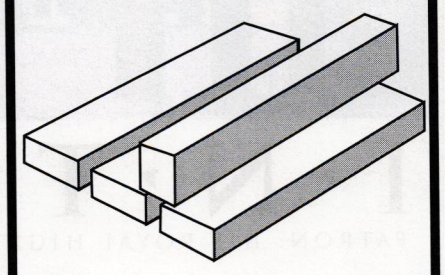
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New York, NY 10016

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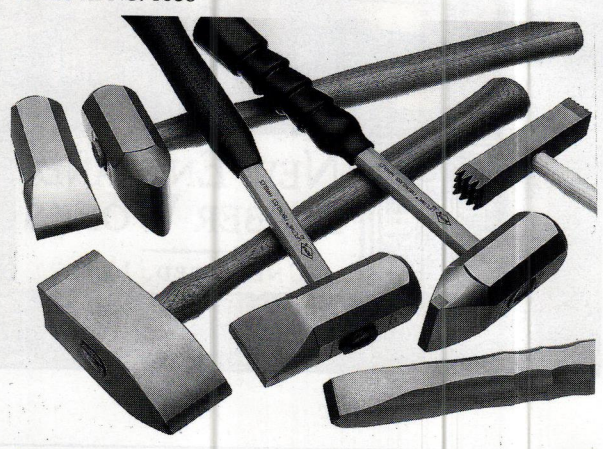


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Trow and Holden Co., Inc.

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www.trowandholden.com
Barre, VT 05641

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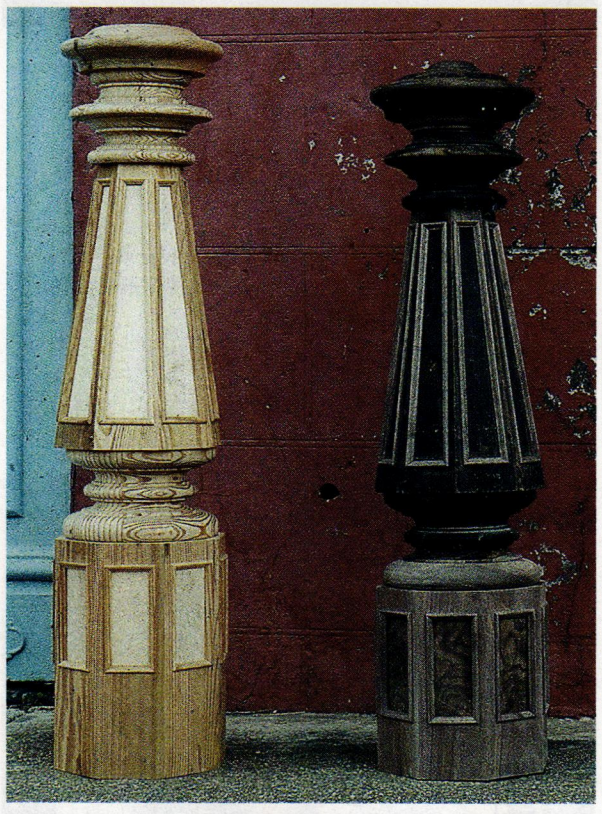
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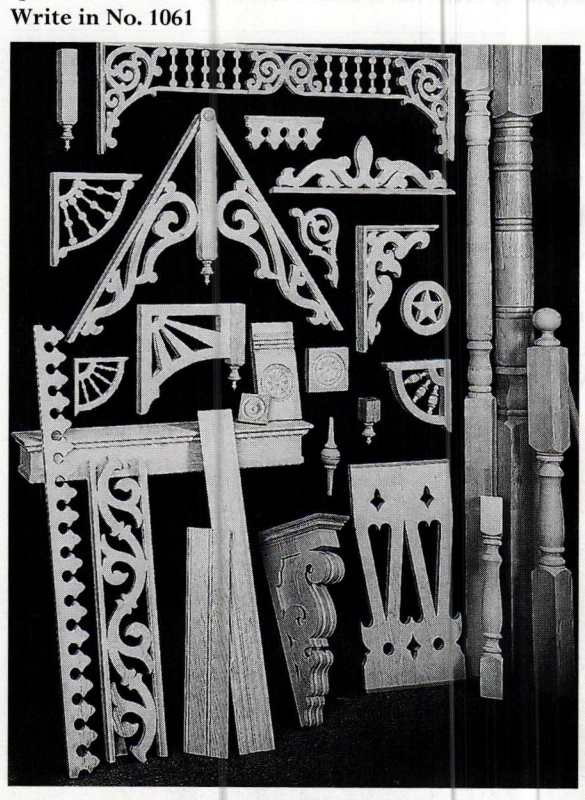
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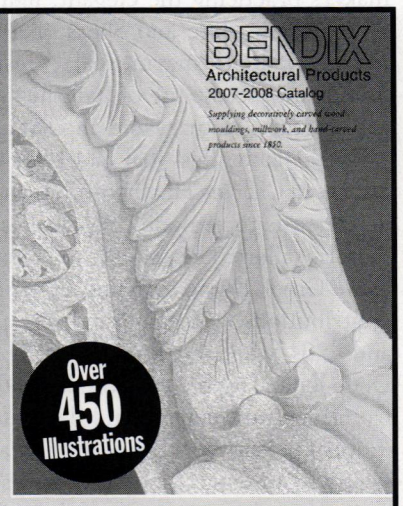
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WRITE IN NO. 7380

Discovering Hope

Thomas Hope: Regency Designer

edited by David Watkin and Philip Hewat-Jaboor

Yale University Press, New Haven, CT; 2008

520 pages; hardcover; 40 b&w & 420 color illustrations; $100

ISBN: 978-0-300-12416-3

Reviewed by Thomas Gordon Smith

Who was Thomas Hope and why is a man who died 177 years ago important today? Because Hope was a polymath and had a complex personality, the answer branches into many facets conveyed in the 15 chapters of the exquisite *Thomas Hope: Regency Designer*. Expert authors develop specific qualities of Hope's ideas with a wealth of pictorial evidence that shows what he and a multitude of helpers produced.

David Watkin and Philip Hewat-Jaboor have coordinated a book that serves as the catalogue for a major exhibition in London and New York City but also stands as the definitive record and analysis of Hope's accomplishments. It explores the subject more deeply than the physical exhibition can do and one will return to it for years. Having both the book and the show is a rare opportunity, and we have that luxury in New York City through mid-November 2008.

Fresh from a three-month showing at the Victoria & Albert Museum (V&A) in London, "Thomas Hope: Regency Designer" runs at the Bard Graduate Center on West 86th Street from mid-July through mid-November. The exhibition includes a remarkable group of objects that make Hope's ideas tangible. David Watkin and Philip Hewat-Jaboor were joined by Daniella Ben-Arie as curators. They were aided by Susan Weber, director of the Bard Graduate Center, and many members of the Bard and V&A staff. Fourteen authors contributed essays that explore Hope's contributions to design, philosophy and literature. Hundreds of individuals are acknowledged in the front matter for assisting in the exhibition and catalogue efforts. The book itself weighs four pounds and costs $100, but I urge you to buy a copy early because relatively few were printed. Then lug it along to the Bard exhibition. For readers of *Period Homes*, I will focus on the architecture, interiors and furniture and encourage you to discover the other facets in the wide-ranging book and exhibition.

Thomas Hope, born in the Netherlands, resettled with his Scottish banking family in London. He was an extremely wealthy outsider to a London society that he successively criticized and attempted to enter. Exclusion and independence allowed him to preach by publishing books and practice by thoroughly remodeling major houses. In these he created total environments that encompassed the attire for his wife, furniture, interior decoration, gardens and collections of decorative arts, Greek vases, paintings and statuary. Hope was not an architect and he did not build from scratch, but in his famous town residence on Duchess Street in London and his later country house in Surrey, the Deepdene, he conceived architectural additions and radically renovated interiors with the aid of two architects and legions of craftsmen. Once complete, especially at Duchess Street, he threw the houses open as models of cosmopolitan and intellectualized ways of living. The effects contrasted with the practices of the insular British society he desperately wanted to join and whose aesthetic attitudes he influenced.

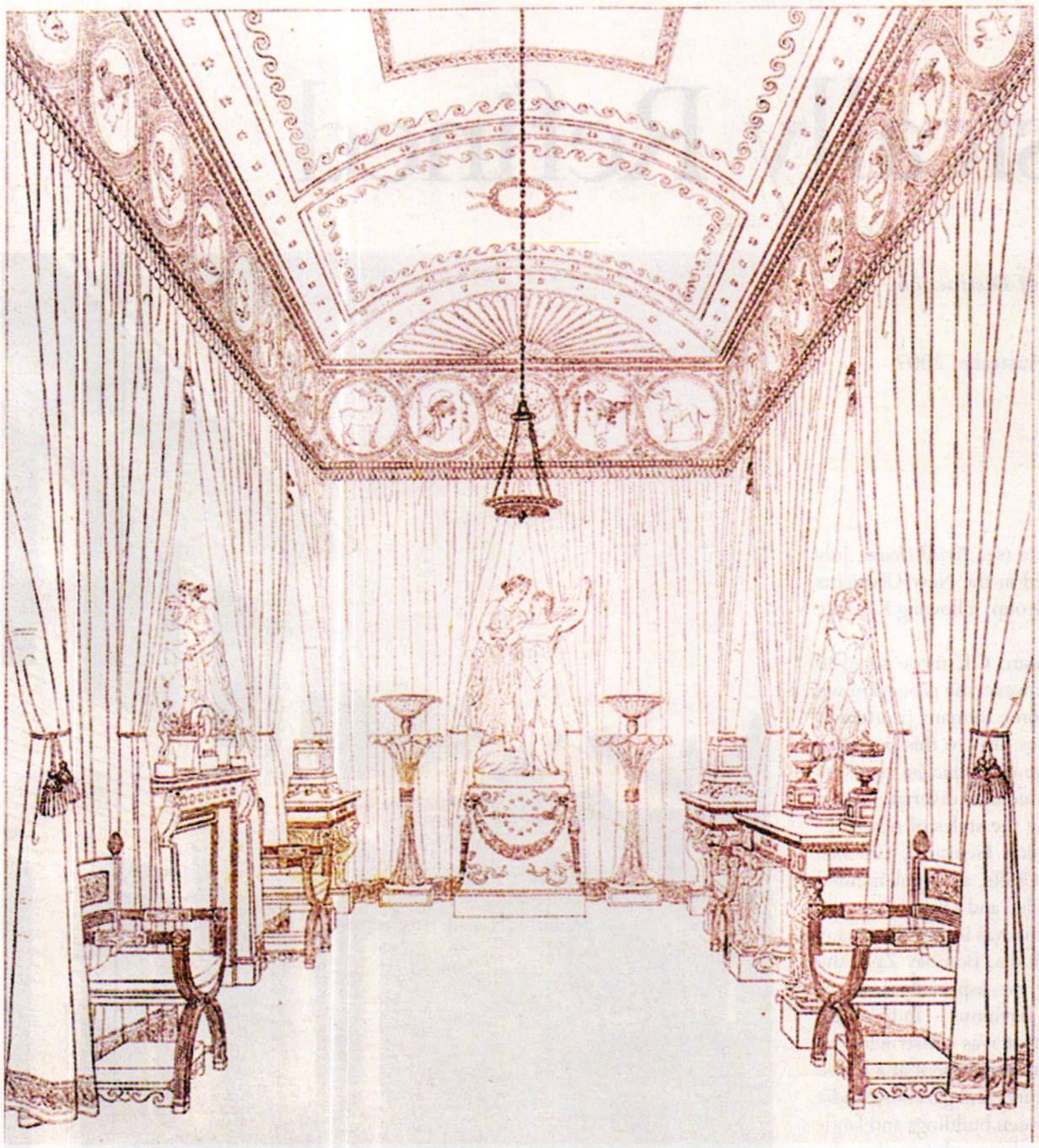
In youth, Thomas Hope's grand tour lasted 10 years during the final decade of the 18th century. In Italy, he commissioned paintings and statuary from Canova, Flaxman and Thorvaldsen. He ventured beyond Rome, not only to Greece, but also to Egypt, Syria and Ottoman Turkey. Unlike most grand tourists, Hope stayed a long time and recorded architectural settings with a strong sense of place and intimate detail. He was also interested in recording ethnic clothing and hairstyles. The wash of "Room in a Turkish Palace, Constantinople," painted about 1790, is a finished study from preparatory drawings and notes. The work shows Hope's concern for interior arrangements of the posh room, which he labeled "Turkish room. Sopha scarlet cloth & gold fringe. Cushions silk stuff with velvet flowers.[...] Small Octagon table inlaid in mother of pearl.[...]" A decade later, Hope would create refined settings for his London house on Duchess Street that reflected his studies.

Thomas Hope returned from travel to London. From 1799 to 1802, he transformed a 1770 house by Robert Adam into a demonstration piece for reforming domestic taste in Britain. He animated a polyglot archaeology with a strong infusion of the imperial style that Charles Percier created for Napoleon. With considerable frustration, Hope pushed London cabinetmakers practicing the elegant, light, flat and abstract mode we associate with Hepplewhite and Sheraton to produce full-bodied, and what John Morley called "marmoreal," designs. Like others in Europe, from Scandinavia to the toe of Italy, he synthesized archaeological sources from architecture, statuary and ancient and Renaissance furniture.

In England, this goal had been adumbrated in etchings by the young architect Charles Heathcote Tatham. Thomas Hope engaged Tatham as an amanuensis to remodel the Duchess Street house and to add a wing for a picture gallery. The gallery was a very early domestic interior to sport fulsome Greek Doric columns. Hope never acknowledged Tatham's essential contributions, a self-aggrandizing practice he would repeat in the 1810s and '20s when he fundamentally transformed his country house, the Deepdene. Hope undoubtedly had similar technical and aesthetic help from furniture makers and decorators. Whether arrogant or not, Hope's influence went far beyond that of a connoisseur merely assembling great works by others. The determined stamp of Thomas Hope in architecture or interior decoration formed the foundation of a new taste. When Hope published his Duchess Street house in *Household Furniture and Interior Decoration* in 1807, he borrowed the identical title from Charles Percier. The line engravings, however, show a wholly synthetic British vision, not a borrowed style from Paris.



Penry Williams, watercolor of the "Circular Conservatory," painted for John Britton's *Illustrations of the Deepdene*, 1825-26 (unpublished).



Thomas Hope, the Aurora Room in the Duchess Street house, London. Published in *Household Furniture and Interior Decoration*, Plate VII, 1907.

Although a chapter called "The Afterlife of Thomas Hope" demonstrates that Hope had a following throughout the 20th century, David Watkin can be said to have discovered Hope in the 1960s and fortunately, with the help of friends he inspired, he never left the subject. Watkin also recognized Tatham's involvement during his study of the drawings. In the chapter "The Reform of Taste in London: Hope's House in Duchess Street," Watkin describes Hope's transformation of a severe Adam building into a rich demonstration piece: how a house could be intellectually and aesthetically stimulating.

Other chapters discuss how several generations of Hope family members set paradigms for connoisseurship that must have inspired Thomas. No predecessors, however, had the polemical agenda combined with artistic talent and taste that allowed Hope to achieve ideas of note and shock value. Hope was also anxious for acceptance. By May 1802, he had completed the transformation of the house enough to invite 1,000 people for a party at Duchess Street, including the Prince of Wales. Two years later, Hope sent tickets for admission to members of the Royal Academy, causing resentment at his impudence, but luring some curiosity-seekers. By the spring of 1807, however, a virtual tour was available to anyone who could obtain a copy of *Household Furniture and Interior Decoration Executed from Designs by Thomas Hope*. In an extensive text, he cites a goal for "cultivating a new description of art, so urgently wanted, and hitherto so rarely possessed." He apologizes for the limits of the "lineal engraving" technique because, "In many ornaments, either very boldly projecting, or very deeply receding much of the beauty must depend on the strong contrast of the light and of the shaded parts." The illustrations were less elaborate, according to Watkin, because Hope wished to keep the book price down to promote its access to the cabinetmaking trade.

On the other hand, the outline engraving imitated his model, Percier and Fontaine's *Recueil de décorations intérieures*, brought out in parts from 1802 through 1812. Such outline draftsmanship was a classical reaction ca. 1790 against chiaroscuro engravings imitating wash rendering. Instead, the line art imitated the chaste draftsmanship of Greek vase painting. Hope himself had a good hand for linear work, and books on all of the subjects he published through the 1830s were rendered this way.

Watkin takes us through the rebuilding process of the Adam house and then leads a room-by-room tour by way of the engraved views in *Household Furniture*. Other chapters in the richly illustrated catalogue, and objects on view at the Bard Graduate Center, allow us to flesh out a sense of place. The drawings do not convey the actual bulk and deep coloration of a gold-leaf pier table with caryatid supports, for example. Catalogue item 68 is published with a photograph of its original location, the Aurora Room, as reconstructed in 1972 for an exhibition, "The Age of Neo-Classicism." The black-and-white photograph gives a greater sense of tonality than the line engraving can. Watkin reminds us that the silk curtains were orange satin edged with black. This room was partially reconstructed again for the Victoria & Albert exhibition, but such complex mise-en-scene, to say nothing of the superb John Flaxman statue, *Aurora Abducting Cephalus*, will not be transferred to the Bard's showing. On the other hand, we can see much of the furniture and many of the decorative objects from Duchess Street at the Bard.

The arrangements at Duchess Street must have changed in real life ca.1810 from what we see neoclassically frozen in *Household Furniture*. Those indelible ideas were transformed with Hope's maturity into something more freely eclectic and vibrant in the Deepdene, his country house in Surrey. In "The Reform of Taste in the Country," David Watkin winds our way into a three-dimensional palette that transmogrified from a Tuscan Campagnan villa to Pompeian third-style, to machicolated Gothic around the corner, blending again into a third-style conservatory, stopping short with a new theater for the arts that perhaps evoked memories of a Byzantine/Islamic mélange from his youthful travels in the Near East. The Mediterranean cavalcade of styles masked a stolid brick country house built concurrent with Adam's house on Duchess Street, but in a *retardataire* Baroque mode. The site was spectacular and the pastoral isolation from London snobbery allowed Hope to be, "occupied with my tulips...our countryside is truly beautiful."

Hope did not merely prolong the tulipmania, however. He again worked with an unacknowledged architect, William Atkinson. Most likely, gardeners and others actually planted the tulips and sculpted the landscape. American aloes, as well as more fragile exotic specimens were prized. Hope transferred large quantities of his statuary, paintings and furniture to the Deepdene and he commissioned new works and interior decorations.

Like *Household Furniture*, a book about the Deepdene was to have been published. In anticipation, a superb group of small and loosely drawn watercolors were prepared by two young topographical painters. Penry Williams specialized in luminous interiors and William Henry Bartlett painted exterior views and landscapes. Only two drawings of rooms can be directly compared to *Household Furniture*. One is a "Boudoir" with vibrant orange, rose and vermillion furnishing fabrics, a Welsh-sourced "Mona" marble fireplace and a mahogany monopodium table. The table was probably transferred from Duchess Street, but a French side-chair of the modest, post-Imperial type was likely to have been newly imported. Although much of the character of the room reminds one of the Percier influence in *Household Furniture*, the demeanor is intimately asymmetrical and one expects Elizabeth Bennet and Miss Bingley to take a turn. One could stretch himself out on the sofa in this room. The view of the "Circular Conservatory" does indeed catch Mrs. Hope striding out of the "New Library," in front of Thorvaldsen's *Psyche*, a chaste, half-draped figure standing before a mirror at the back of her niche. Compared to the severely formal Aurora Room in *Household Furniture*, the similar composition by Penry Williams is relaxed and animated. This does not simply come from Williams' lively and painterly technique in such a small compass: it also reflects Hope's maturity as a confident designer by the age of 50, open to a more fluent eclecticism than the thematic partitions evident in the segregated Duchess House rooms.

I was able to contribute to the Hope exhibition by making an exterior model of the Deepdene with the help of students, especially Jonathan La Cross and Miriam Zamora. Since the house was radically altered by Hope's son, Henry Thomas Hope, and demolished in 1968 during the decade of David Watkin's monograph, *Thomas Hope and the Neo-Classical Ideal*, I consolidated the three-dimensional representation from William Henry Bartlett's effervescent watercolors and other scraps of evidence. The model shows the building in all its vitality and contradiction.

David Watkin said in a recent conversation that reading a brief reference to the Deepdene in Christopher Hussy's *The Late Georgian Country House* piqued his interest in Thomas Hope. Clearly, the cruel hands of neglect and suburban expansion struck at the same moment Watkin's ambitious monograph introduced a serious agenda – to discover the man's accomplishments. Now, 40 years later, hundreds of people, inspired by a small band of leaders, have published a definitive book and mounted an exhibition we are privileged to learn from and enjoy. ■

Thomas Gordon Smith is the principal of Thomas Gordon Smith Architects of South Bend, IN, and a professor at the School of Architecture at the University of Notre Dame.

Classically Refined

Wadia Associates: Residential Architecture of Distinction

edited by Philip James Dodd
Images Publishing Group Pty. Ltd., Victoria, Australia; 2007
256 pp; hardcover; color images: $90
ISBN 978-186470-233-0

Reviewed by Lynne Lavelle

Recent Palladio Award winner Wadia Associates (see *Period Homes*, July 2008, p. 26) is the latest firm to be profiled in the New Classicists monograph series from Images Publishing Group, following Ken Tate Architect and William T. Baker.

Since founding Wadia Associates in New Canaan, CT, more than 30 years ago, Dinyar Wadia has worked worldwide. However, he is best known for his work in and around Fairfield County, CT, home to many prominent old estates and ambitious newly constructed homes. It is to this portfolio of work that *Wadia Associates: Residential Architecture of Distinction* turns its attention, and the result evidences both the architectural diversity of the "Constitution State" and Wadia's versatility. Among the styles of new construction and renovation projects featured are Tudor, Georgian, Colonial Revival, French Renaissance and English Arts and Crafts, all supplemented by a corresponding pattern book, "A Question of Style," and a list of projects.

Throughout his childhood in Bombay, India, Wadia was inspired by many magnificent buildings, including the Gateway of India, Bombay Zoo, the Opera House and the Municipal Library. He grew especially fond of Victoria Terminus – renamed Chhatrapati Shivaji Terminus – India's premier example of Hindu and Gothic architecture that was constructed by the British between 1878 and 1888. And during summers spent at a house outside Bombay surrounded by gardens, water features and gazebos, Wadia developed an appreciation for the relationship between buildings and landscapes. This appreciation would later become a core design philosophy – he is quoted as saying, "A house without a garden has no soul."

As Classical and traditional architecture had largely fallen out of favor by the 1960s, Wadia drew heavily on these early influences during his studies at Columbia University. He graduated with a degree in architecture in 1968, then took a job at the firm of Victor Christ-Janer in New Canaan, CT.

Like many traditional architects, Wadia could easily have pursued a career in Modernism. Working in New Canaan – the town made famous by Philip Johnson's Glass House – he honed his craft in Modern architecture for six years before starting his own firm in 1975 to follow his true passion for traditionally inspired homes. Today, Wadia Associates consists of eight architectural designers and an interior decorator, as well as several construction managers and support staff. *Wadia Associates* features a firm profile and a photo feature on Wadia's New Canaan office, the layout of which was inspired by Sir Edwin Lutyens' Heathcote, in Yorkshire, England.

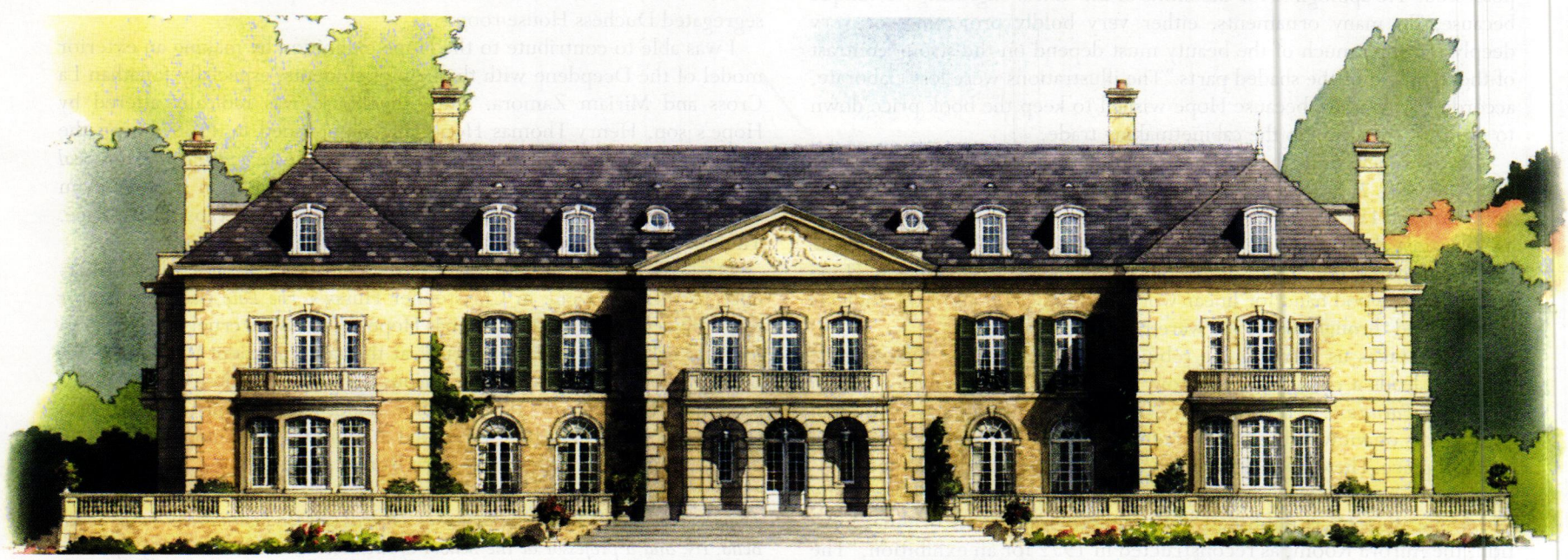
Of the homes featured, two sit (quite literally) side-by-side as examples of the firm's flexibility. Set on neighboring half-acres in Greenwich, CT, the first is a Greek Revival home that was designed to appear as if it had been added to over the years; the second is symmetrical and Georgian in style. Though entirely distinct from each other, both appear perfectly matched to the location and authentic to their target timeframes. And though typically smaller than the average Wadia-designed residence, each incorporates the same Classical proportions and functions – four bedrooms with bathrooms, a wine cellar, two staircases, fireplaces in all major rooms, a pantry, outdoor porches and a study.



Two Wadia Associates-designed residences of very different styles – one Greek Revival (right) and one Georgian – sit side-by-side in Greenwich, CT.

Landscape designer and writer Suzanne Knutson notes that Wadia does not slavishly follow precedents: "While his residences feature the classic proportions of traditional architecture, Wadia is creative when it comes to room usage, often reinventing interior spaces to include family-breakfast-kitchen combinations, exercise rooms and spas, and extensive master bath areas. Of course, such rooms were unheard of in the traditional vernacular, but Wadia is respectful of the desires of his clients and their need for a home that is practical and livable, as well as beautiful."

Wadia Associates' integrated approach to design is much in evidence at "Gitanjali," the 5,500-sq.ft. home in New Canaan, CT, that Dinyar shares with his wife Gool and their two rough collies Arjun and Draupadi. Though the English Country-style cottage – named after a poem by the Indian poet laureate Rabindranath Tagore – and its grounds were severely neglected when Wadia purchased them in 1998, Gitanjali is now surrounded by Palladio Award-winning gardens, including a brook garden, woodland walk, English border, herb garden and peony garden: "The end result," according to *Wadia Associates*, "is an exquisitely detailed 'cottage' that is both spacious and modern while retaining the modest charm of the original house. Yet it is the interplay between the house and the gardens outside that linger in one's memory – just as Wadia intended." ■



This Wadia Associates-designed French Country house in Connecticut comprises elements from different periods of French Classical architecture and recalls the work of architects who studied at the Ecole des Beaux-Arts in Paris in the late-19th and early-20th centuries.

Calendar of Events

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, September 18-20, 2008. The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be held at the Navy Pier Festival Hall in Chicago, IL. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and APA. For details on programs and exhibiting, go to www.traditionalbuilding-show.com.



AMERICAN GEORGIAN & 20TH CENTURY COLONIAL REVIVAL TRAVEL CLASS, October 3-5, 2008. The Institute of Classical Architecture & Classical America will conduct a travel class in Annapolis, MD. The class welcomes design and construction professionals and will focus on case studies of new residential projects that explore the American Georgian & 20th Century Colonial Revival styles. For event updates, visit www.classicist.org.

AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS MEETING & EXPO, October 3-7, 2008. The 2008 ASLA annual meeting and expo will be held at the Pennsylvania Convention Center in Philadelphia, PA. It will focus on "Green Infrastructure: Linking Landscapes and Communities" and will showcase the latest green products and services. For more information, go to www.asla.org.

WINDOW WEBINAR, October 9, 2008. Restore Media, in association with Marvin Windows and Doors, will conduct a Webinar, "The Science of Wooden Windows," on October 9 at 2 p.m. ET. The Webinar will be presented by Sandra Vitzthum, AIA, of Sandra Vitzthum, Architect, and Ben Wallace of Marvin Windows and Doors. For more information, go to www.period-homes.com/webinar; for information on continuing education units, call 802-674-6752. Archived Webinars can also be found at www.period-homes.com/webinar/archived-webinar.htm.

DRY STONE MASONRY WORKSHOP, October 10-12, 2008. The Kentucky Heritage Council and the Pine Mountain Settlement School (a National Historic Landmark) will conduct a workshop in Pine Mountain, KY. The workshop will include lectures on the history of dry stone walls, demonstrations and also a chance for participants with little or no building experience and those with advanced skills to learn how to repair a stone wall. Visit www.pinemountainsettlementschool.com for more information.

FRANK LLOYD WRIGHT FALLINGWATER TOUR, October 11-14, 2008. "Wright Way Pennsylvania: Fallingwater and More," will include tours of Wright's Fallingwater and Usonian Kentuck Knob. For more information, visit www.gowright.org/programs/calendar.html or call 708-848-1976.

APT 40TH ANNIVERSARY CONFERENCE, October 13-17, 2008. The Association for Preservation Technology International will hold its 40th anniversary conference at the Hilton Montreal Bonaventure in Montreal, Canada. The theme this year is "Interdisciplinary Collaboration in Heritage Conservation," with sub-themes "Sustainable Heritage Conservation" and "Conservation Technology and Philosophy." For conference updates, visit www.apti.org.

NATIONAL GREEN BUILDERS PRODUCTS EXPO, October 15-16, 2008. The National Green Builders Products Expo will be held at the Las Vegas Convention Center in Las Vegas, NV. The expo is a trade-to-trade event focusing exclusively on green building products and services related to new construction, remodeling, renovation and more. Visit www.ngbpe.com for more information.

NATIONAL PRESERVATION ANNUAL CONFERENCE, October 21-25, 2008. The National Trust for Historic Preservation will hold its annual conference at the Tulsa Convention Center in Tulsa, OK. The conference will offer workshops and field sessions on the urban preservation challenges and successes in Tulsa, plus a chance to network with designers and builders throughout the region. The theme, "Preservation in Progress," will highlight the city's Art Deco architecture, Native American influences and its changing environment. For details and registration, visit www.nthpconference.org.

24TH ANNUAL BUILD BOSTON CONVENTION & TRADESHOW, November 18-20, 2008. The 24th annual Build Boston convention and tradeshow will be held at the Seaport World Trade Center in Boston, MA. The event features exhibits, workshops and tours for building, design and management professionals; there will also be opportunities to earn AIA learning units and continuing-education credits. For event updates, visit www.buildboston.com.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics related to architectural design and building. Many of the programs qualify for AIA continuing-education units. Current exhibitions include "Washington: Symbol & City," a study of Washington, DC, as a national symbol and evolving city. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute, a program of Vermont-based Historic Windsor, Inc., offers workshops on various preservation skills, technologies and practices for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber-frame evaluation and repair. For a complete listing of current programs, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

WOOD-CARVING WORKSHOPS. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com.

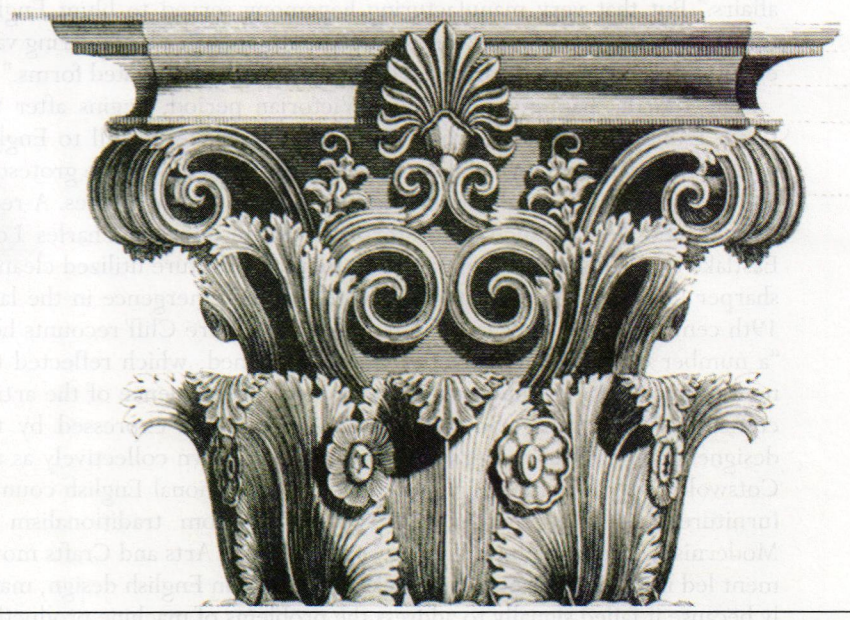
WOODWORKING CLASSES. The North Bennet Street School holds woodworking classes – including fine woodworking and preservation carpentry – year-round in Boston, MA. Class size is limited to 10 to 14 people. The school provides bench space, materials and shop supplies for most workshops. To register and pay online, visit www.nbss.org/workshops/schedule.asp or contact workshop program director Janet A. Collins at workshop@nbss.org or 617-227-9292.

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English Style and Decoration: A Sourcebook of Original Designs

by Stafford Cliff

Thames & Hudson Inc., New York, NY; 2008

248 pages; hardcover; over 600 designs and patterns in color and black-&-white; $29.95

ISBN 978-0-500-51399-6

French Style and Decoration: A Sourcebook of Original Designs

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Reviewed by Nicole V. Gagné

With the companion volumes *English Style and Decoration* and *French Style and Decoration*, design consultant and author Stafford Cliff has produced one of the most impressive attempts to bridge English and French cultures since the completion of the Chunnel. Although based in London, Cliff has shown an admirable lack of bias – the two books are meticulously balanced: each spans from the 18th to the mid-20th century; each is organized into six chapters; and each weighs in at a user-friendly 248 pages.

Neither book, Cliff is quick to point out, was written as a formal history or a comprehensive directory – a useful disclaimer, because both volumes are so replete with period drawings and sketches that most readers will be inclined to regard them as definitive studies. Virtually every aspect of historic domestic design ideas in England and France are represented in these books, from utensils, teapots and porcelain to textiles, furniture and interior decor. Cliff has assiduously researched the archives of museums and manufacturers to bring to light a plethora of never-before-seen images. "Some of the records I discovered could hardly have been expected to survive," Cliff notes, "being little more than scraps of paper, never intended for a client's eyes, let alone to be printed in a book. Other designs I found recorded in pattern books, swatch books, shape books, sometimes actually rendered in color by the very craftsmen who had earlier made the finished artifact." But far from simply plundering old catalogs, Cliff emphasizes "initial designs and sketches, rather than later printed renderings. The result, I hope, is an anthology brimming with creative energy, the images as immediate and vital as if they had been done yesterday."

English Style and Decoration begins its survey with the Classical and Rococo styles of the early-18th century. Cliff traces the impact of the Italian Renaissance architect Andrea Palladio, whose *Four Books of Architecture* was published in an English translation in 1715. Architects influenced by Palladio began to assume "a much more prominent role in all fields of domestic design, taking over from guild-organized craftsmen." By the mid-century, however, enthusiasm for the elaborate Rococo style had waned, and Thomas Chippendale's furniture designs ushered in an era of Neoclassicism. This trend, in turn began to fade by the end of the 18th century, and in his second chapter Cliff explains how "a new eclecticism began to appear," relying on "heavier, more florid forms [...] furniture designs look over-ornate and even simple household objects begin to look too elaborate for their function." Cliff's third chapter examines the early-Victorian era, when "the years between 1830 and 1851 saw England assume a position of apparent unassailability in world manufacturing and economic affairs." But that very manufacturing hegemony served to blunt English tastes, "as factories and workshops turned out goods in a bewildering variety of styles, often in inappropriately elaborate and exaggerated forms."

The fourth chapter, on the High Victorian period, begins after the Great Exhibition of 1851, which Cliff sees as a wake-up call to English designers. "Far too many exhibits seemed preoccupied with the grotesque and vulgar detail of a half-understood traditionalism," he writes. A reaction ensued, led by such innovators as William Morris, Charles Lock Eastlake and William Godwin, and commercial furniture utilized cleaner, sharper lines. The fifth chapter is devoted to the emergence in the late-19th century of the Arts and Crafts movement. Here Cliff recounts how "a number of guilds and societies were established, which reflected the new respectability of the applied arts and the preeminence of the artist-craftsman." This change in tastes "was perhaps best expressed by the designers and cabinet-makers who came to be known collectively as the Cotswold School," with designs derived from traditional English country furniture. The final chapter traces the drift from traditionalism to Modernism, exploring how "the very success of the Arts and Crafts movement led in the 20th century to a relative decline in English design, mainly because it failed signally to address the problems of machine production and the new aesthetic associated with it." What emerged was the Modernist design of the 1920s, typified by the ceramics of Clarice Cliff and Susie Cooper, with their bold treatment of color and form; eventually a geometric, angular modernism began to appear in other types of English design.

In *French Style and Decoration*, Cliff starts in the late-17th century, when the Palace of Versailles was the showpiece of the Louis-Quatorze style: "[...] gilt and stucco, high mirrors, marble paneling, allegorical paintings, trompe l'oeil effects, and marvelously crafted furniture [...] drawn mainly from classical antiquity, crossed, it sometimes seemed, with the Baroque of Roman palaces." His second chapter examines the Louis-Quinze style of the first half of the 18th century, when the Rococo flourished. In these years, the French aristocracy relocated to Paris, seeking "a more relaxed lifestyle away from the pomp of the court." Chinoiserie was embraced, and colors and forms grew lighter as the focus of design "shifted from large state rooms to the more intimate settings of salon and boudoir, demanding smaller, lighter furniture with more obviously graceful lines." His third chapter concerns the Neoclassical reaction that followed later in the century, when the Louis-Seize style championed rectangular forms and straight lines.

Cliff's fourth chapter focuses on the age of Napoleon and "Styles Imperial." The French Revolution had demolished the patronage of French decorative arts by the nobility, but this relationship was renewed under Bonaparte. "The luxury crafts were revitalized and a number of the Parisian ateliers reopened workshops which had flourished under the Ancien Régime, returning to the traditions of excellence of the 18th century," writes Cliff. But as the period wore on, design became "heavier and more obviously 'Imperial' and favored an elaborate use of textiles in interior decoration. After the fall of Napoleon and the rise of the Second Empire (1848-70), a near-obsessive eclecticism gripped French design; the fifth chapter relates how retailers' products began "incorporating features borrowed from every style from the Renaissance onward, but especially from Louis-Quatorze, Louis-Quinze, and Louis-Seize." This outburst of stylistic crossbreeding would not abate until the late 1890s and the arrival of Art Nouveau. The sixth and last chapter focuses on Art Deco and Modernism in the early-20th century, trends launched by the duality that arose in the applied arts in the last two decades of the 19th century: "a demand for comfortable revivalist styles coexisting with the preference of an elite clientele for adventurous design."

Rather than rely simply on the breathtaking illustrations, Cliff has made sure to name all the essential players and trace the historical and economic developments that shaped domestic design in England and France. Taken together, his twin studies show how the two countries reflected and contradicted each other over some 250 years. As histories, as sourcebooks and as aesthetic surveys, *English Style and Decoration* and *French Style and Decoration* stand as remarkable achievements. ■



The eclecticism that defined the French Second Empire period also expressed a concern for domestic comfort. As a result, interiors became more sumptuous, such as this Parisian drawing room that author Stafford Cliff describes as "decorated in a style of overblown opulence to suggest the glories of the French Renaissance."

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Artisan Educating Architect

By Frederick Wilbur

In most societies, education is an essential activity consuming a significant investment of time and resources. Information, knowledge and values are passed to the younger generation by example and instruction. Erecting any building of size requires common knowledge and communication among the various groups doing the planning, construction, financing and finishing. The many workmen, artisans and artists involved are as important as any other group in conveying the style, unique character and public appreciation of the building. It is imperative that the architect communicates with the artisan and that the artisan reciprocates.

The dictum often heard during business seminars for artisans is "educate your client/customer." For the architectural wood carver, mosaic or stained-glass artist, the client is the architect, interior decorator, millwork company, general contractor and the individual or organization financing the project. This is quite a diverse group of people with varying personal or professional points of view. Education must be more than a top-down management strategy; instead, it must be a web of information exchange. Regardless of how the relationships of these participants might be diagrammed in some business schematic, each participant must be included and given timely access to the concept and specific information. Sounds old hat, but in my 30-year career as an architectural wood carver, I have experienced some preventable collapses in communication. Among artisans working by commission, there is a familiar phrase: "learned a lot on that one."

...hand-carved ornament is more true to the historic originals, is crisper in appearance, is unique, maybe even idiosyncratic, and has a human story behind it. As there is no substitute for genuine gold, there is nothing that replaces hand-carved work.

Monumental are the chances for a communication short-circuit among all those involved in a project. The idea that the architect produces the drawings that serve as a foundation to subsequent construction is the conventional expectation, but the architect who is both technician and artist is rare.

To illustrate this, allow me to describe an incident that occurred several years ago. I received, as I often do, an unsolicited fax of a CAD drawing representing a pilaster capital for a mantelpiece. My initial reaction was one of intrigue and enthusiasm as it appeared to be a rendering of an Art Deco design, a style that I do not often encounter. As I studied the various lines, attempting to visualize the forms, I was puzzled by a number of discrepancies. I called the architect and after some semantic confusion and several faxes back and forth, it became clear that what was intended was a Classical Corinthian capital. "Holy Smokes!" I remarked to myself, a little effort to portray a traditional capital would have been great; even a simple note explaining (the now ridiculous) drawing would have sufficed. Maybe the architect didn't have basic knowledge at his command, in which case, what a sad commentary.

Unfortunately, I could cite a number of instances when critical information was neglected or contradictory, or where a squiggle with the notation "carving here" was the sum of the information provided. I have found that if the architect isn't specific about the decorative details, most millwork companies do not risk an interpretation, but pass the task to the artisan. At this point, the idea is several steps removed from the client's desires.

As an artisan, I need accurate drawings and specifications from the architect in order to perform my function fully. Drawings should be detailed and complete. Cost and timeframe are always primary concerns, but without a thorough understanding of what is to be done, the artisan is hard pressed to supply accurate costs. Realistically, the unknowns have a higher price and longer timeframe. The drawing of ornamental detail should have sections to determine depth of relief and shaded drawings (with conventional upper-left light source) to indicate slopes, relative levels and curvatures of the forms represented. I thoroughly believe that putting pencil to paper is a superior method of representing decorative elements. Coordination between hand, eye and mind demands attention, thought and reflection. Such focus is lost when manipulating a CAD program; technology obstructs the artistic intent. Drawings, of course, are only representations, so some interpretation and variation in technique should be expected. Occasionally, architects are wise enough to defer to the artisan for guidance. In notes or conversation, a sense of the overall context, including the use, location and visibility is helpful, as is some notion of the historical idiom of the structure.

Among the specifications the carver needs to know is the intended species of wood. It may be dictated by the larger context or, in the case of historic replication, by being faithful to the original. Just about any wood can be carved, but some are more appropriate to specific situations. It is the wood carver's responsibility to point out the detrimental influence pronounced grain has on the perception of three-dimensional forms, the general carve-ability of a species and the wear, strength or finishing properties of a species.

Artisans also need to be trusted, and afforded the respect given to any professional. Most artisans of good reputation are dedicated to their work, have accumulated vast knowledge of their chosen and related fields and have remained in business because of the quality of their work. These factors should earn the respect of other participants.

The artisan, unlike the architect or other members of the team who are preoccupied with practical design, is concerned with four aspects of the work: design, material, tools and technique. Integrating these facets of the commission is key to the success of the artisan's work. In my case, some aspects are decided before I am commissioned. Most times the design is supplied to me by the architect, millwork draftsman or by a few thousand years of ornamental history. I may or may not have the option to alter the design. It must be said that I do design many items and have a thorough working knowledge of methods and principles of design. I will take great, sometimes academic, pains, to understand circumstances and intention of a design. I have often thought I should include a provision in my contract that allows me to redesign, reinterpret or "correct" faulty drawings.

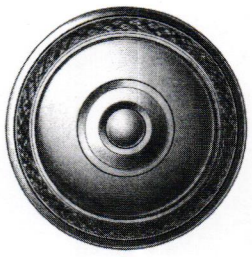
The material is also frequently predetermined. Sometimes this doesn't matter, but the choice of material may determine other aspects of the process. Some millwork companies are not overly sensitive to providing properly fabricated carving blanks. Common problems are inaccurately made blanks or ones made by laminating thin pieces, thereby introducing a multitude of grain directions. Less common is the use of blatantly defective material.

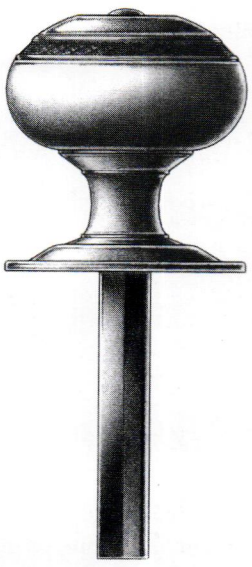
Few architects are familiar with the tools of the wood carver. The closest most come to smelling the chips, the sharpening oil or the effort is by flipping through a catalog of machine-carved doughy do-dahs. I do not disparage this sort of thing except to point out that hand-carved ornament is more true to the historic originals, is crisper in appearance, is unique, maybe even idiosyncratic, and has a human story behind it. As there is no substitute for genuine gold, there is nothing that replaces hand-carved work.

Still more arcane to the architect are the techniques employed by the trade carver. Understandably, one needs to be a practicing carver to fully appreciate the process. This is why I firmly believe that all architectural students should be required to spend several semesters hammering nails alongside the carpenter, hauling brick or working with an artisan laying tile, or making cabinets. With a few exceptions (notably the University of Notre Dame School of Architecture) snipping out foam-board models is as close to real life as architecture students get. How many walk around with purple thumbnails or sawdust in their boots?

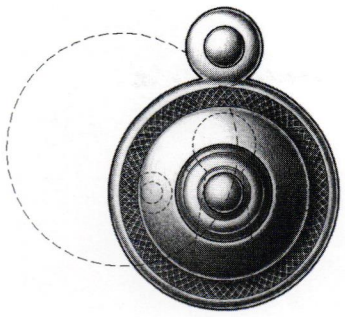
The integration of the four aspects of craft produces a work of art, but more than that, a human story. Though many trade artisans work more or less anonymously, they have invested incredible amounts of time and effort into a piece. The attractive character of a piece is dependent to a large extent on the individual techniques used, with all the risk and imperfections inherent in a hand-produced item. It is this personal involvement that makes the architect's drawings come alive, to be something worthy of society's values. ■

Frederick Wilbur has been a professional wood carver for more than 20 years. He has written extensively on the subject; his books include Decorative Woodcarving, Carving Architectural Detail in Wood *and* Carving Classical Styles in Wood, *all published by the Guild of Master Craftsmen.*

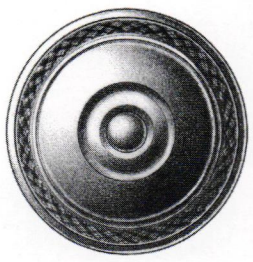


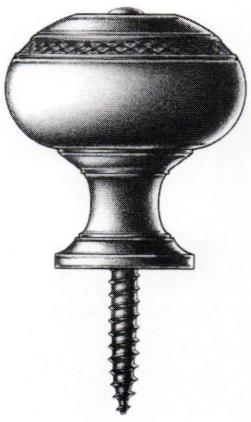


Thumbturn and Rose



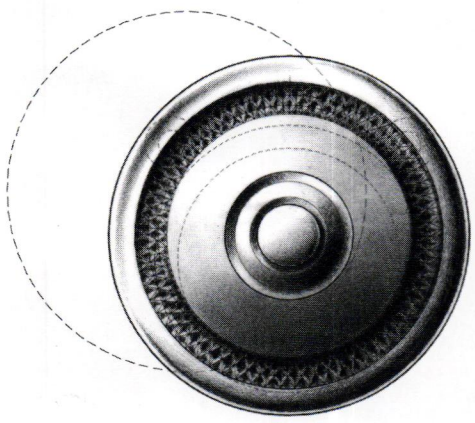
Emergency Trim Ring with Swinging Cover

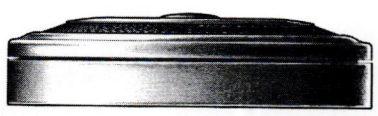




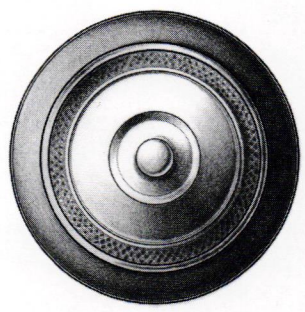
Shutter Knob

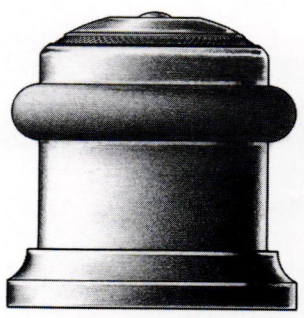






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